MARVEL
THE OFFICIAL MARVEL NEWS MAGAZINE!
MARVEL AGE
THE MUPPETS COME TO MARVEL!
ONLY 35¢
17 AUG

He has been mankind's greatest defender, and its most savage enemy. Now he returns, but as friend or foe?

PRINCE NAMOR THE SUB-MARINER™

A four-issue limited series available this summer from MARVEL.

SUB-MARINER: TM & © 1984 Marvel Comics Group. All Rights reserved.

By: J.M. DeMatteis
Bob Budiansky and
Danny Bulanadi

new from MARVEL®

Stan Lee presents

MARVEL AGE™

Jim Shooter
Editor in Chief

Jim Salicrup
Editor and Design Director

Mark Lerer
Assistant Editor and Designer
Jim Massara
Coming Attractions
Dan Crespi
Art / Production Coordinator
Ron Zalme
Assistant Art / Production Coordinator
Joe Albelo
Harry Candelario
Rob Carosella
Morrie Kuramoto
Ken Lopez
John Morelli
Barry Shapiro
Production
Brenda Mings
Typesetter
Paul Becton
George Roussos
Colorists
Craig Anderson
Lynn Cohen
Friendly Assistance

Warren Kremer
Cover

Carol Kalish
Direct Sales Manager
Peter David
Assistant Direct Sales Manager
Marsha Rosenberg
Sales Manager for Special Events
Steve Saffel
Assistant Promotions Manager for Direct Sales
Irving Forbush
Mutated Muppet

AN IMPORTANT MESSAGE

from Jim Salicrup

We keep saying that you are our real bosses out there and here's where we prove it! Starting next month we'll be changing perhaps the most popular regular feature in **MARVEL AGE MAGAZINE — the Coming Attractions**. This is going to be a *big change*. Instead of telling you what's in store from the House of Ideas a mind-staggering three months ahead of time, we'll restrain ourselves and only run Coming Attractions *one month* in advance. That means that next month we'll be telling you about the titles we've already told you about in **MARVEL AGE MAGAZINE** #16. This time our information should be 100% accurate.

Our current peril-fraught method of previewing titles so far in advance has led to mistakes due to last-minute schedule changes and on occasion inadvertantly spoiled a surprise or two. We get in trouble by either not offering enough information or by revealing *too much* top-secret stuff! We hope to solve these problems by only reporting about what we're absolutely certain. You see, by the time **MARVEL AGE MAGAZINE** goes to press most of the following month's titles are in various stages of completion. That way we merely have to look at the books themselves to give you a full report. So be here next month because it'll be completely up to you to decide how far in advance you'd like us to tell you about our best-selling, bargain-priced blockbusters! You will be given the chance to cast the deciding vote! We're positive you won't let us down and that you'll tell us what you think of this latest change.

Hey, if this plan doesn't work out we can always tell you what happened in last month's Marvels!

MARVEL AGEnda:

Coming Attractions 2
Newswatch 6
Behind the Lines 7
The Transformers 8
John Romita, Jr. 11
Hembeck 16
The Muppets 18
Secret Wars 21
Marvel Age — 1965 23
Bullpen Bulletins 26
New Talent 27
Letters 30

MARVEL AGE™ Vol. 1, No. 17, August, 1984. Published by MARVEL COMICS GROUP, James E. Galton, President. Stan Lee, Publisher. Michael Hobson, Vice-President, Publishing. Milton Schiffman, Vice-President, Production. OFFICE OF PUBLICATION: 387 PARK AVENUE SOUTH, NEW YORK, N.Y. 10016. Published monthly. Copyright© 1984 by Marvel Comics Group, a division of Cadence Industries Corporation. All rights reserved. Price 35¢ per copy in the U.S. and Canada. Subscription rate $4.00 for 12 issues. Canada and Foreign, $6.00. Printed in the U.S.A. This periodical may not be sold except by authorized dealers and is sold subject to the conditions that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. MARVEL AGE (including all prominent characters featured in the issue), and the distinctive likenesses thereof, are trademarks of the MARVEL COMICS GROUP. **POSTMASTER: SEND ADDRESS CHANGES TO MARVEL AGE, 387 PARK AVENUE SOUTH, 10TH FLOOR, NEW YORK, N.Y. 10016. Application to mail at second-class postage rates is pending at New York, N.Y. and at additional mailing offices.**

MARVEL COMING ATTRACTIONS

MARVEL
#1 IN A FOUR-ISSUE LIMITED SERIES
WEST COAST AVENGERS
WHO WILL ANSWER HAWKEYE'S CALL TO JOIN THE NEW TEAM?
AVENGERS ASSEMBLE!

Copyright © 1984 Marvel Comics Group. All rights reserved.

Here is a complete checklist of what's happening in all the Marvel titles bearing a November cover date. A **Limited Series** is a title which will only run for a specific number of issues. A **Direct Sales** title is available only at selected outlets. **Shipping date** refers to the date the comics leave the printer. A word to the wise — please tell your comics specialty shop owner which titles you want to buy as soon as possible! Marvel Comics sell out so fast that unless your comics shop owner knows which titles you want, you may not get them!

Titles shipping July 3, on sale July 24

THE THING #17 — "Blind Ambition" is what drives our ever-lovin' blue-eyed **Benjy** to search for his lost love, **Tarlanna**, on the planet of the Secret Wars! Problem is, there are forces afoot that would just as soon keep him from finding her . . . or anything else, for that matter! Written by **Mike Carlin**, pencils by **Ron Wilson**, inks by **Joe Sinnott**! 60¢.

DAREDEVIL #212 — **Daredevil** must choose sides! Is he with . . . the **Kingpin of Crime**? Or is he with . . . **Micah Synn**, a barbarian with a heart of pure ice? Talk about no-win situations! Written by **Denny O'Neil**, penciled by **David Mazzucchelli**, and inked by **Danny Bulanadi**. 60¢.

NEW MUTANTS #21 — Double-sized issue! The girls invite their friends from Salem Center to **Professor X's** mansion for an all-night slumber party! Sounds like fun and games, right? Not when the new **Warlock** turns up as a gate-crasher! And he's not visiting for a pillow fight, either! "Slumber Party" is written by **Chris Claremont**, and penciled and inked by **Bill Sienkiewicz**! 48 pp. $1.

THE MUPPETS TAKE MANHATTAN (Limited Series #1, 2 & 3 — Adapted from the soon-to-be-released movie! It's the whole gang — **Miss Piggy**, **Kermit**, **Gonzo**, **Fozzie** and **Rowlf** — *plus* the marriage you thought you'd never see! Adapted by **Stan Kaye**, with art by **Dean Yeagle**. 60¢. (All three issues will be released simultaneously to direct sales outlets only.)

MARVEL SUPER HEROES: SECRET WARS (Limited Series) #7 — Introducing a major new character to the Marvel Universe: the *all-new* **Spider-Woman**! She has a lot to do with **Spider-Man's** new costume, so this is an issue not to be missed! Also, **the She-Hulk** takes on the bad guys alone — and **Doc Doom** fights **Galactus**! Need we say more? We thought not! Written by **Jim Shooter**, penciled by **Mike Zeck** and inked by **John Beatty**. 75¢

WEST COAST AVENGERS (Limited Series) #3 — What happens when half the **Avengers** ditch New York for California? Why, they set up a branch office, of course! This series is more fun than a jacuzzi, and not nearly as expensive! This issue, **Wonder Man** and **Tigra** go it alone against **Graviton**, with their pride — and possibly the **Avengers'** future — at stake! "And How Shall the Mighty Fall" is written by **Roger Stern**, penciled by **Bob Hall** and inked by **Brett Breeding**! 75¢.

MACHINE MAN (Limited Series) #3 — De-activated by his enemies for nearly 40 years, **Machine Man** wakes up in the year 2020 — and boy is he mad! Some things never change, though: **Gears Garvin** is still alive, and there's this second-generation super hero running around who looks *awfully* familiar! Don't even think of missing "Rime of the Ancient Wrecker," written by **Tom DeFalco**, penciled by **Herb Trimpe** and inked by **Barry Windsor-Smith**! 75¢.

CONAN THE KING #25 — Not only would **Conan's** daughter rather marry a **Black Dragon** than her betrothed — but her intended father-in-law, **Baron**

Maloric, wants to see **Conan** dead! Written by **Alan Zelenetz**, penciled by **Marc Silvestri** and inked by **Geoff Isherwood**! 48 pp. $1.00.

PETER PARKER, THE SPECTACULAR SPIDER-MAN ANNUAL #4 — Featuring a look back into Aunt May's youth, as she is haunted today by an old love — and a secret from her past! How will her web-slinging nephew save her from the dangers without — and within? Written by **Bill Mantlo**, with breakdowns by **Kerry Gammill**! Plus — a solo tale of the **Black Cat**, written by **Bob DeNatale**, with art by **Ron Randall**

Titles shipping July 10, on sale July 31

AMAZING SPIDER-MAN #258 — At last, the answer to the question on everybody's minds: Just what makes **Spidey's** new costume work? **Reed Richards** is going to find out — and you will too if you read this issue! This Marvel milestone also guest-stars the **Human Torch**, and is written by **Tom DeFalco**, penciled by **Ron Frenz** and inked by **Joe Rubinstein**! 60¢.

CAPTAIN AMERICA #299 — The fights you thought you'd never see! **Falcon** and **Nomad** take on the **Sisters of Sin**! **Baron Zemo** dukes it out with **Mother Superior**! **Captain America** and the **Red Skull** . . . just sit around and watch? There's a reason for this, of course — and it's in "The Bunker," written by **J.M. DeMatteis**, penciled by **Paul Neary** and embellished by a surprise inker! 60¢.

THOR #349 — Finally — the awful secret behind the forger with the sound of "Doom" — revealed! He needs but one thing to wield the power to destroy the universe, but **Odin** himself guards it! Can the combined forces of the mightiest Norse gods stop the "doom" forger from taking it? Read this story, written, penciled and inked by **Walt Simonson** — we guarantee it's one of his best! 60¢.

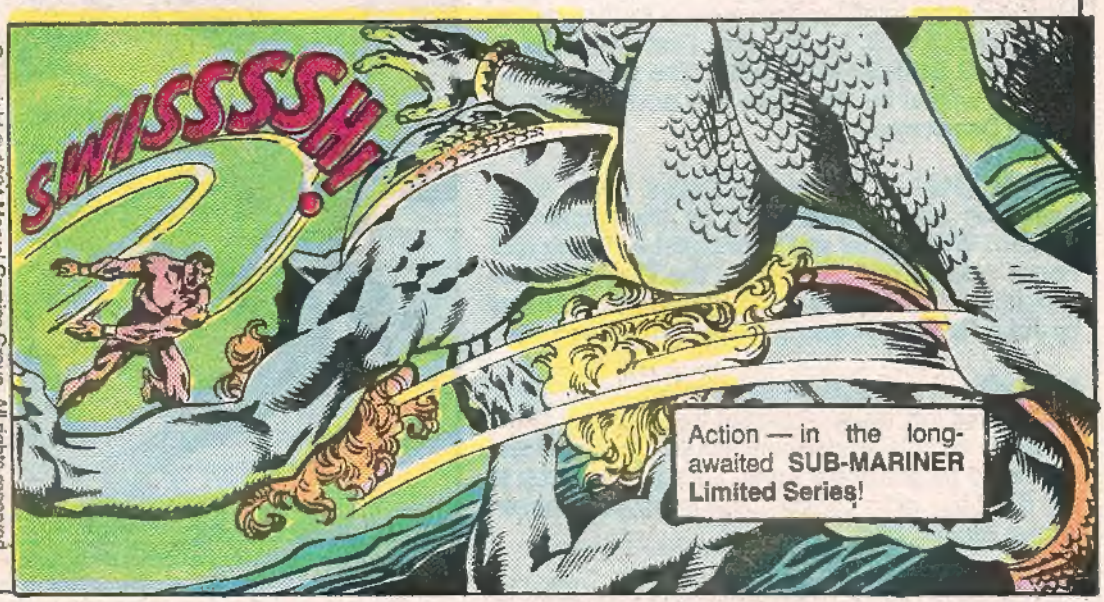
INDIANA JONES #23 — It's the archeological treasure of the century, and **Indy** knows where to find it! But he must infiltrate a well-guarded island controlled by a mad dictator, trek through dangerous enemy territory, and then dive to the bottom of a rocky waterfall! Piece of cake, right? **Herb Trimpe** wrote, penciled, and inked this incredible tale! 60¢

POWER PACK #4 — Even *if* the **Power Pack** *can* rescue their parents and fight their way free from the hideous **Snarks**, they've *still* got to find a way home . . . too bad Earth is hundreds of light-years away! It's action and adventure with the new generation of super heroes — for readers of all generations! Written by **Louise Simonson**, penciled by **June Brigman**, and inked by **Bob Wiacek**! 60¢

MICRONAUTS #2 — **Huntarr** — as you've never seen him before! See an astonishing *change* in one of the Micronauts! It's certain to keep everyone talking for months! Also — just *who* are the **Makers**, and what do they have to do with the **Microverse**? "Metamorphosis" is written by **Peter B. Gillis**, penciled by **Kelley Jones**, and inked by **Bruce Patterson**! 60¢.

CRYSTAR #10 — There's a subtle power struggle afoot between new warrior **Bekk** and group leader **Crystar** — and at a time when the **Crystal Warriors** least need it, because both the **Malachite Men** and the **Molten Legion** are on the warpath! Read "Loss," written by **Jo Duffy**, penciled by **Ricardo Villamonte** and inked by **Dave Simons**! Featuring a full-color cover painted by **Michael Golden**! 60¢.

SUB-MARINER (Limited Series) #3 — At last — the **Sub-Mariner** series you've been waiting for! **Prince Namor** rescues the woman he loves from the clutches of kidnappers — only to have his own subjects in **Atlantis** disown him! "The Twain Shall Meet" is written by **J.M. DeMatteis**, penciled by **Bob Budiansky** and inked by **Danny Bulanadi**! 75¢.



Copyright © 1984 Marvel Comics Group. All rights reserved.

FANTASTIC FOUR ANNUAL #18 — The final outcome of the **Kree-Skrull War** will be decided by a single fight . . . between *one Kree* and *one Skrull*! The fate of galaxies may hang in the balance! Even more, this fight may disrupt the *wedding of the decade*! The **Inhumans** guest-star, and the **X-Men** make a cameo appearance! **John Byrne** wrote it, **Mark Bright** penciled it and **Mike Gustovich** inked it — so *you* should buy it! 48 pp. $1.00.

SAVAGE SWORD OF CONAN #105 — Talk about choices! Trapped in a wintery wasteland without food or water, **Conan** and his band must face starvation — or something far, far worse! "The Mill" is written by **Don Krarr**, penciled by **Gary Kwapisz** and inked by **Bob Camp**. $1.50. A Marvel Magazine.

Titles shipping **July 17**, on sale **August 7**

INCREDIBLE HULK #301 — Savage, bestial . . . and brutal, the **Hulk** is dropped into a world he can barely comprehend! The Green Goliath finds himself at "The Crossroads," courtesy of **Bill Mantlo**, writer, and **Sal Buscema**, penciler! 60¢.

AVENGERS #249 — Snow — in the middle of summer? That's right — and it's up to **the Avengers** to stop it before the whole world freezes to death! This issue ties in with concurrent issues of **Thor**, and guest-stars **the Fantastic Four**! Written by **Roger Stern**, with breakdowns by **Al Milgrom** and finishes by **Joe Sinnott**!

CONAN THE BARBARIAN #164 — As of this writing, the details of this month's **CONAN** are not available. Please see the Editorial in this issue of **MARVEL AGE MAGAZINE** for further information! 60¢.

MARVEL TALES #169 — **J. Jonah Jameson** offers a $1,000 reward for the capture of a burglar — and then has fits when he finds out who may collect it! How about the fateful engagement of **Betty Brant** to **Ned Leeds**? Well, it's all here! First presented in **AMAZING SPIDER-MAN** #30, "The Claws of the Cat," is written by **Stan Lee** and drawn by **Steve Ditko**! Do not miss! 60¢.

X-MEN #187 — Trapped in Dallas by a freak Asgardian blizzard — created by the **Casket of Ancient Winters**, for you **Thor** buffs! — **Storm** and **Forge** stand alone against . . . **the Dire Wraiths**! "Wraithkill" is written by **Chris Claremont**, penciled by **John Romita, Jr.** and inked by **Dan Green**!

ROM #60 — We're under strict orders not to say a thing about this issue — except that it's likely to be drawn by an artist whose contributions to Marvel are paralleled by practically none. Let's just say this: If you don't buy extra copies of this issue, you'll never forgive youself! 60¢.

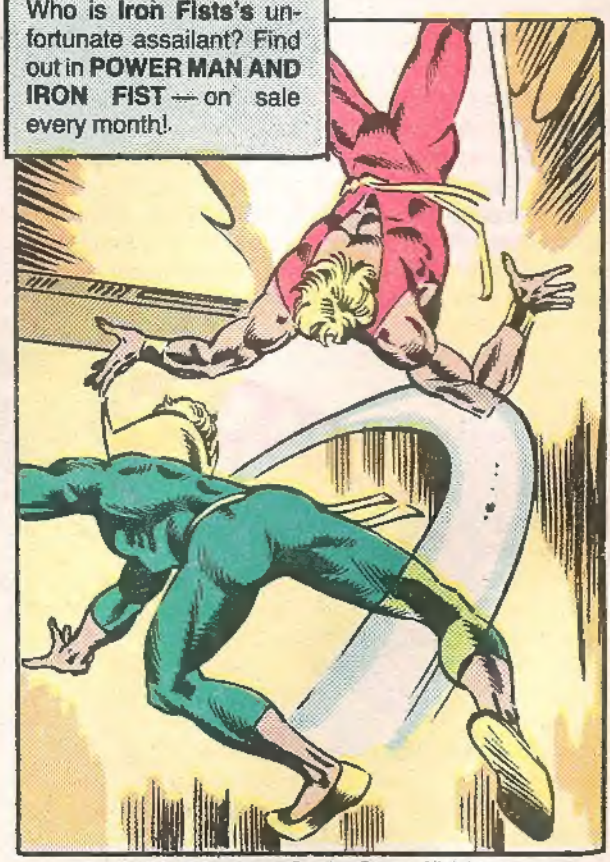
POWER MAN AND IRON FIST #111 — "Who Is Captain Hero?" That's what **Luke** and **Danny** have to find out — because this erratic new super hero wants to join **Heroes For Hire!** This issue is penciled by **Greg LaRocque** and inked by **Andy Mushynsky** — and introduces new regular writer **Jim Owsley**! 60¢.

G.I. JOE #29 — It's absolutely true: **G.I. JOE** is one of Marvel's best-selling titles on newsstands from coast to coast, every month! Pick up this month's issue — and find out why! Written by **Larry Hama**, with a surprise art team!

TEMPLE OF DOOM (Limited Series) #3 — The final chapter in the Marvel adaptation of the new **Steven Spielberg** movie, starring **Harrison Ford** as **Indiana Jones**! Adapted by **David Micheline**, penciled by **Butch Guice** and inked by **Ian Akin** and **Brian Garvey**! 75¢.

THE LAST STAR FIGHTERS (Limited Series) #2 — Do you think you're pretty good at video games? Meet **Alex Rogan** — a fellow who's *so* good at video games that a high score gets him recruited as the savior of the universe! But will he have enough quarters to do it? It's based on the soon-to-be-released movie of the same name, and we *know* you'll like it! Adapted by **Bill Mantlo**, penciled by **Brett Blevins** and inked by **Tony Salmons**! 75¢.

Who is **Iron Fists's** unfortunate assailant? Find out in **POWER MAN AND IRON FIST** — on sale every month!



Copyright © 1984 Marvel Comics Group. All rights reserved.

MARVEL AGE MAGAZINE #20 — Our Founding Fathers would most certainly have read **MARVEL AGE MAGAZINE** had it been available in the 18th century! Why? Because it gives you the first scoop on your favorite characters, creators and comics! And it's now on Mando stock, to boot! So declare your independence from ignorance — reserve your copy of **MARVEL AGE MAGAZINE** today! A Marvel Magazine. Direct Sales only. Only 35¢.

THOR ANNUAL #12 — Introducing the half-brother that **Thor** never knew he had! His name is **Vidar**, and he needs the help of the thunder god to avenge the murder of his wife — no easy task when the murderers are storm giants! Can **Thor** do it? And what will happen if he can't? Written by **Alan Zelenetz**, with art by a special, surprise art team! 48 pp. $1.00.

MARVEL FANFARE #17 — Still the only magazine of its kind on the market! This issue presents part two of the "Skywolf" saga, written by **Marv Wolfman**, penciled by **Dave Cockrum**, inked by **Joe Sinnott**. Also: **the Hulk** as you've never seen him before, written by **David Anthony Kraft**, with art by **Tony Salmons**! High-quality Hudson paper. Direct Sales only. $1.50.

Titles shipping **July 24**, on sale **August 14**:

FANTASTIC FOUR #272 — We all know who **Reed Richards** is — or do we? Does **Reed** *himself* know? Find the shocking revelation in "Who is Reed Richards?" written, penciled and inked by **John Byrne**! Plus — a previously unseen side of a major Marvel *villain*, to boot! 60¢.

MARVEL TEAM-UP #147 — **The Human Torch** against the menace of **the Black Abbott** and **the Black Apostles**! What they can do to your body and soul is unspeakable! Written by **Cary Burkett**, penciled by **Greg LaRocque**, inked by **Mike Esposito**!

IRON MAN #188 — **Tony Stark** is holed up in his lab, working on a project that has the new **Iron Man**, **James Rhodes**, more than a little worried! Does it mean **Rhodey** will have to give up the armor? It had better not — the **Brothers Grimm** are gunning for his metallic hide, and that's no fairy tale! "And Grimm Shall Be Their Name" is written by **Denny O'Neil**, penciled by **Luke McDonnell** and inked by **Steve Mitchell** — and not to be missed under any circumstances! 60¢.

PETER PARKER, THE SPECTACULAR SPIDER-MAN #96 — The stunning conclusion! It looks like ther's only one way to stop **Silvermane** — and **Dagger** will have to die to do it! Featuring **Cloak** and **Dagger**, **Silvermane**, the **Black Cat**, **the Kingpin**, and **the Answer** — and, of course, our friendly neighborhood **Spider-Man**! Written and penciled by **Al Milgrom**, and inked by **Jim Mooney**! 60¢.

THE NEW DEFENDERS #137 — **The New Defenders** face a fight to the finish — with one of their own members! Will **the Gargoyle** have to sacrifice his own life to save that of his friends? Also, more on **Cloud**, one of the most unusual super heroes to be introduced in years! And it's all for six thin dimes! Written by **Peter B. Gillis**, penciled by **Don Perlin** and inked by **Kim DeMulder**! 60¢.

STAR WARS #89 — An all-new post-*Jedi* adventure, presented as only Marvel can present it! What will happen to **Luke** and **Leia** now that the rebels have won the war? It's a major turning point in the **Star Wars** saga — and it guest-stars **Rik Duel**! And the **Kiro** gang! And — hold onto yer hats — **the Ewoks**! Written by **Jo Duffy**, penciled by **Bob McLeod** and inked by **Tom Palmer**! 60¢.

ALPHA FLIGHT #16 — The search for **Marrina's** mate is finally resolved, and resolved the last way you would expect! Guest-starring **the Sub-Mariner**! And as if that wasn't enough . . . just what *is* going on with **Aurora**, anyway? We'll tell you this issue! You want more? O.K. — with this issue, **Bob Wiacek** debuts as a regular inker! And **John Byrne** wrote and penciled, so ya know it's gotta be great! 60¢.

KITTY AND WOLVERINE (Limited Series) #1 — How would you feel if you found out your own father had a dark secret you never suspected? That's what **Kitty Pryde** of **the X-Men** will find out, when she returns home to Chicago to find dear, old daddy tangled in a web of intrigue that leads straight to Japan! Can **Wolverine** help her . . . before it's too late? Written by **Chris Claremont**, and penciled and inked by **Al Milgrom**! 75¢.

HULK ANNUAL #13 — Trapped in another dimension, **the Hulk** meets a creature that will either help him re-gain part of his lost humanity — or lead the Green Goliath to his doom! Which will it be? "Old Friends" is written by **Bill Mantlo**, penciled by **Alan Kupperberg** and inked by **Gerry Talaoc**! 48 pp. $1.00.

EPIC ILLUSTRATED #26 — Would you believe . . . "The Last Galactus Story"? *Ever?* Well, that's the lead feature this month, courtesy of **John Byrne** and **Terry Austin**! Also, we've got a full-color installment of **Cerebus the Aardvark** by **Dave Sim**, and the conclusions of "The Sacred and Profane by **Steacy** and **Motter**, and "Apocrypha" by **John** and **Laura Lakey**! Oh yeah, we almost forgot — this is all wrapped in a beautiful full-color painting by **Bill Sienkiewicz**! $2.50. A Marvel Magazine.

Note: The information that appears in "Coming Attractions" is as complete and accurate as we can manage. Occasionally changes are made after this column is put together. We apologize for any inconvenience this may cause. ●

NEWSWATCH

The latest hits from the Marvel disc jokeys!

ITEM! Congratulations to **Mike Carlin!** **Mike** has been promoted to the position of editor! He will edit **THE FANTASTIC FOUR, ROM, DAZZLER, THE THING,** and other still to be determined titles, with the help of Assistant Editor **Mike Higgins.** This move will allow Editor **Bob Budiansky** to shift his attention to various special projects, including motion picture adaptations, the **MARVEL SUPER HEROES Role Playing Game** (we'll have full details on *that* next issue!), and the **QUESTPROBE Limited Series! DAREDEVIL** will now be edited by **Ralph Macchio.**

Mike, who's been with Marvel since 1981, is best known for his contributions to **CRAZY Magazine** and his scripting of **KA-ZAR. Mike's** position as Assistant Editor to **Mark Gruenwald** has already been filled, and we'll announce his replacement next month. Asked about his reaction to his new position, **Mike** commented, "Huzzah! I think that about sums it up!"

ITEM! Marvel Comics has been asked several questions about a recent lawsuit involving Marvel, a major comic book printer, and an independent comics publisher in the midwest. Just for the record, here is the official statement by **Stuart J. Freedman,** vice-president, secretary, and counsel to Marvel's parent corporation, Cadence Industries:

"Marvel Comics Group and its attorneys have not completed their analysis of the Complaint served by First Comics nor have we formally answered the Complaint at this time. However, we can state that Marvel conducts its business in a perfectly legal manner and we are confident that, should our conduct be tested, it will be vindicated by the Courts. Marvel does not believe that the proper place to discuss or adjudicate law suits is in the press. The Courts are the only proper place. Therefore, no further comments will be made about the lawsuit or the subjects covered therein until the litigation has terminated."

ITEM! Jim Owsley is the new writer for **POWER MAN AND IRON FIST!** Starting with issue #111, **Jim** will join penciler **Greg LaRocque** and inker **Andy Mushynsky** to chronicle the exploits of the Heroes for Hire! **Jim** told us that he will be working closely with **Greg** to produce emotionally intense, energetic stories which will feature a number of new villains and some changes in the supporting cast! Best of luck, **Jim!**

ITEM! Finally! You've waited this long — and it's going to be worth the wait! The **MACHINE MAN Limited Series** is coming your way! Written by **Tom DeFalco,** and penciled by **Herb Trimpe,** this incredible **Limited Series** is going to be inked by — now, at long last it can be told! — **Barry Windsor-Smith!** The series will *also* introduce the **Iron Man** of 2020 A.D., and resolve the final destiny of former **Avenger Jocasta!** The fourth issue is going to be penciled as well as inked by **Winsor-Smith** — do not miss!

ITEM! Just wanted to credit artist **Kevin Nowlan** for his fine work designing the logos for the upcoming **SOLOMON KANE, GARGOYLE,** and **PUNISHER Limited Series!** (And it was **Walt Simonson** who designed the **ALIEN LEGION** logo, by the way!)

ITEM! Ok, time for all the boring stuff — the schedule changes! Take note. The four-issue **MAGNETO Limited Series** will ship its first issue November 13, and the second week of the subsequent three months. **MACHINE MAN Limited Series** will ship its first issue May 8, and the second week of the subsequent three months.

RED SONJA will appear as four monthly issues in 1984, shipping its first issue September 4. It will continue into 1985, but as a bi-monthly title.

The following Annuals have been scheduled to ship: **IRON MAN ANNUAL** #7 ships June 12, **SPIDER-MAN ANNUAL** #18 ships August 7, **FANTASTIC FOUR ANNUAL** #18 ships July 10, **THOR ANNUAL** #12 ships July 17, **HULK ANNUAL** #13 now ships July 24, **PETER PARKER ANNUAL** #1 ships July 3, **ROM ANNUAL** #3 ships August 14, **MARVEL TEAM-UP ANNUAL** #7 ships August 21, **CONAN ANNUAL** #9 ships August 29, **X-MEN ANNUAL** #8 ships August 29, **NEW MUTANTS ANNUAL** #1 ships September 11, and **STAR WARS ANNUAL** #4 ships October 2!

Price changes! All **MARVEL SUPER SPECIALS** will have special Canadian prices with the exception of **TARZAN,** which will be $2.25. The $2.50 **SUPER SPECIALS** will cost $2.75 in Canada from then on. The **TARZAN Limited Series** will cost 60¢, not 75¢. Revised dates on the **SUPER SPECIALS:** issue #30, **TEMPLE OF DOOM,** will now ship May 14. Issue #31, the **LAST STAR FIGHTERS,** will ship May 28. Issue #32, **THE MUPPETS TAKE MANHATTAN,** will now ship June 11.

COYOTE is being extended past its initial six issues and will continue to ship at a bi-monthly frequency in the fourth week shipping group.

QUESTPROBE #1, the first issue of a 12-issue Limited Series, will ship April 24. The remaining issues have not yet been scheduled.

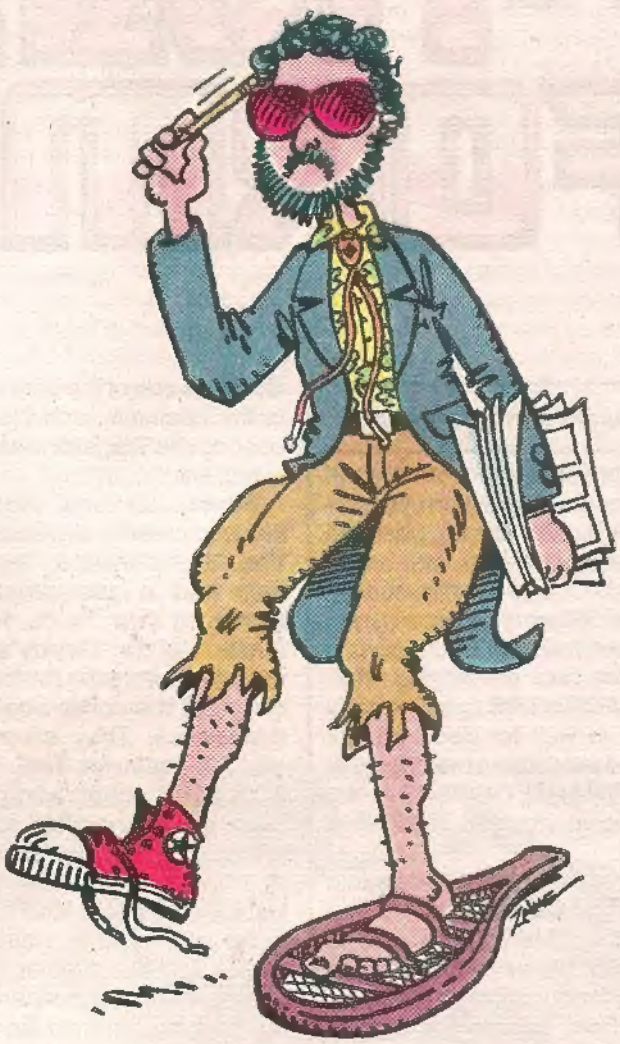
SIX FROM SIRIUS #1 will ship May 29, and the subsequent three issues will ship in the last shiping week of each month. It will be $1.50, 32 pages on high-quality Hudson paper, Direct Sales only, from the Epic line.

DR. WHO #1 will ship June 26! Subsequent issues of this monthly title will ship the fourth week of each month. It will be 32 pages, on high-quality Baxter paper, $1.50, Direct Sales only.

ITEM! That's all for now! Let's rock 'n roll! ●

BEHIND THE LINES

"Editorial Directions"
by **Jim Shooter**, Editor in Chief



Jim Salicrup, who edits **MARVEL AGE MAGAZINE** (in case you hadn't noticed) is a weird guy. First of all, he's kind of strange looking, largely because he usually wears a tuxedo jacket, a Hawaiian shirt with the collar buttoned up, a blaze orange string tie, cut-off jodhpurs, one red sneaker, one snowshoe and no socks. And deeply shaded rose-tinted wire-rimmed glasses. A lot of people don't like **Jim**. They think he's unfriendly and / or arrogant. This is because he generally walks right past them whenever he passes through the Bullpen, refusing to acknowledge their existence — completely ignoring them. The charitable ones attribute this behavior to the fact that it is obviously impossible to see *anything*, including them, through those bizarre, tinted glasses. The more sensitive ones tend to believe that he's just a snobbish creep.

I happen to know that they're all wrong. The truth is that **Jim** is almost always very busy *thinking*. In fact, fifty percent of the time he's so lost in thought that he seems to be sleepwalking. The other fifty percent of the time he *is* sleepwalking, which contributes to the confusion — but I digress. What **Jim** is thinking about as he walks around lost in thought are revolutionary new ideas. He's truly a visionary. He's had some great ideas over the years, for which he's never gotten credit. Until now.

Jim, when he was a regular staff editor handling such Marvel mainstay titles as **THE AVENGERS**, **THE X-MEN** and **THE FANTASTIC FOUR** proposed that we do occasional double-sized issues of regular titles whenever special events called for such treatment. **MARVEL TALES** #100 was the first of those, followed soon thereafter by **CONAN** #100. The success of those issues assured that many more would follow.

Jim also created the Baxter Text comics format employed these days by EPIC Comics and many imitators. He edited **STARLORD, THE SPECIAL EDITION** which was not only the first Baxter comic, but also the first deluxe format reprint.

Jim also brought about Marvel's first **Doctor Who** reprint series (in **MARVEL PREMIERE**) and is editing our second **Doctor Who** series which will be coming down the pike soon in, you guessed it, our deluxe reprint Baxter format.

Yes, **Jim** was and is really on the cutting edge of the comics industry, and was extremely instrumental in kicking off the explosion of new formats and new styles of comics packages on the market today. He's quite a guy — and comics historians, I hope, will properly credit to him the huge contributions he's made to our magnificent medium. I sure do. Thanks, **Jim**.

Oh, and by the way, I was just kidding about the sleep-walking and about people not liking him. And he doesn't really dress strangely — again, I was just kidding, except about the shades. How *does* he navigate in those things? He must be the only visionary on Earth who can't see a foot in front of his face. ●

THE TRANSFORMERS™

Transformers copyright © 1984 Hasbro Industries, Inc. All rights reserved.

by **Dwight Jon Zimmerman**

This latest series from Marvel combines science fiction speculation with human drama, powerful and sizzling graphics with an innovative and provocative storyline! When you hear us tell you about the care and planning that went into developing **THE TRANSFORMERS**, you'll hardly be able to wait for issue #1. Sit back and read about the origins of **THE TRANSFORMERS** — we know we've got you fascinated already!

Editor in Chief **Jim Shooter** told **MARVEL AGE MAGAZINE** the whole story. "Marvel Comics is so successful that we're constantly in demand for our creative services. People from outside the comics field come to us with an idea, a concept, or a character — and ask us to help develop their idea into a fully realized fictional reality. For example, you all know that Hasbro came to Marvel to help create **G.I. Joe**. In fact, when they contacted us, all Hasbro had was the name '**G.I. Joe**' kicking around — and we did the rest!

"It's one of the most challenging and exciting parts of my job to gather up the right creative people to work on such projects. **The Transformers** caught my attention right away. Hasbro had already created the toy figures — fascinating robots unlike anything I had ever seen. I saw a wealth of possibilities for these imaginative figures, so I immediately contacted **Denny O'Neil** to help me create a full history for them. **Denny** is one of the best idea men in the business, and his contribution to **the Transformers** legend is brilliant."

When **Jim** and **Denny** had finished creative development for **The Transformers**, they knew they had a guaranteed blockbuster on their hands. However, **Jim's** and **Denny's** work schedules were too full for them to carry out the comic book project themselves. They assembled a creative team for **THE TRANSFORMERS** series who could do their carefully-crafted concepts justice. **Bill Mantlo**, experienced at bringing incredible concepts like **ROM** and **THE MICRONAUTS** to the comics page, was a logical choice. **Bill's** excitement reached stratospheric levels when he read the thick background file **Jim** and **Denny** had developed for each character. For, **Jim** and **Denny** had created a detailed history of **the Transformer's** mechanical home planet **Cybertron** and solid, distinct characterizations for *twenty-eight* major heroes and villains!

When artist **Frank Springer** saw the sample designs Hasbro had brought to **Jim Shooter's** office, he fell in love with these amazing robots. The quality of their construction and their ability to assemble and re-assemble into different shapes had **DAZZLER's** penciler nearly begging for the **TRANSFORMERS** assignment. News that **Frank** would pencil **THE TRANSFORMERS** thrilled inker **Kim DeMulder**. **Kim**, the talented embellisher for **THE NEW DEFENDERS** and the upcoming **BEAUTY AND THE BEAST Limited Series**, had always regarded **Frank Springer** as his artistic mentor. Here was an inking assignment that project editor **Bob Budiansky** was only too happy to give!

With the creative team in place and the project underway, **Bob** acknowledged to **MARVEL AGE MAGAZINE** that he found himself in an editorial cat-bird set. "**Bill's** story is original and scintillating. **Frank's** pencils are polished and powerful. I admire the level of detail in **Frank's** work, substained in spite of the fact that he has so many characters to draw!"

The Transformers are not ordinary robots. They are sophisticated, shape-changing, fully-sentient mechanical beings. Each possesses a complex array of incomparable weaponry. **Optimus Prime** leads the **Autobots** — those **Transformers** who defend the Earth against the merciless **Decepticons**, led by the evil **Megatron**. See for yourselves what makes these mechanical beings so compelling, as we describe their full range and complexity.

The Autobots, essentially noble characters, can transform themselves into useful transportation vehicles. They range in size. **Optimus Prime**, the strongest and wisest of the group, can become a tractor trailer and split into three parts. **Bumblebee**, the spy, can become a Volkwagen beetle. The warriors named **Sideswipe**, **Blow-Out**, and **Spin-Out** can transform into exotic sportscars. **Rachet**, **Huffer**, and **Hound**, respectively the **Autobot's** medic,

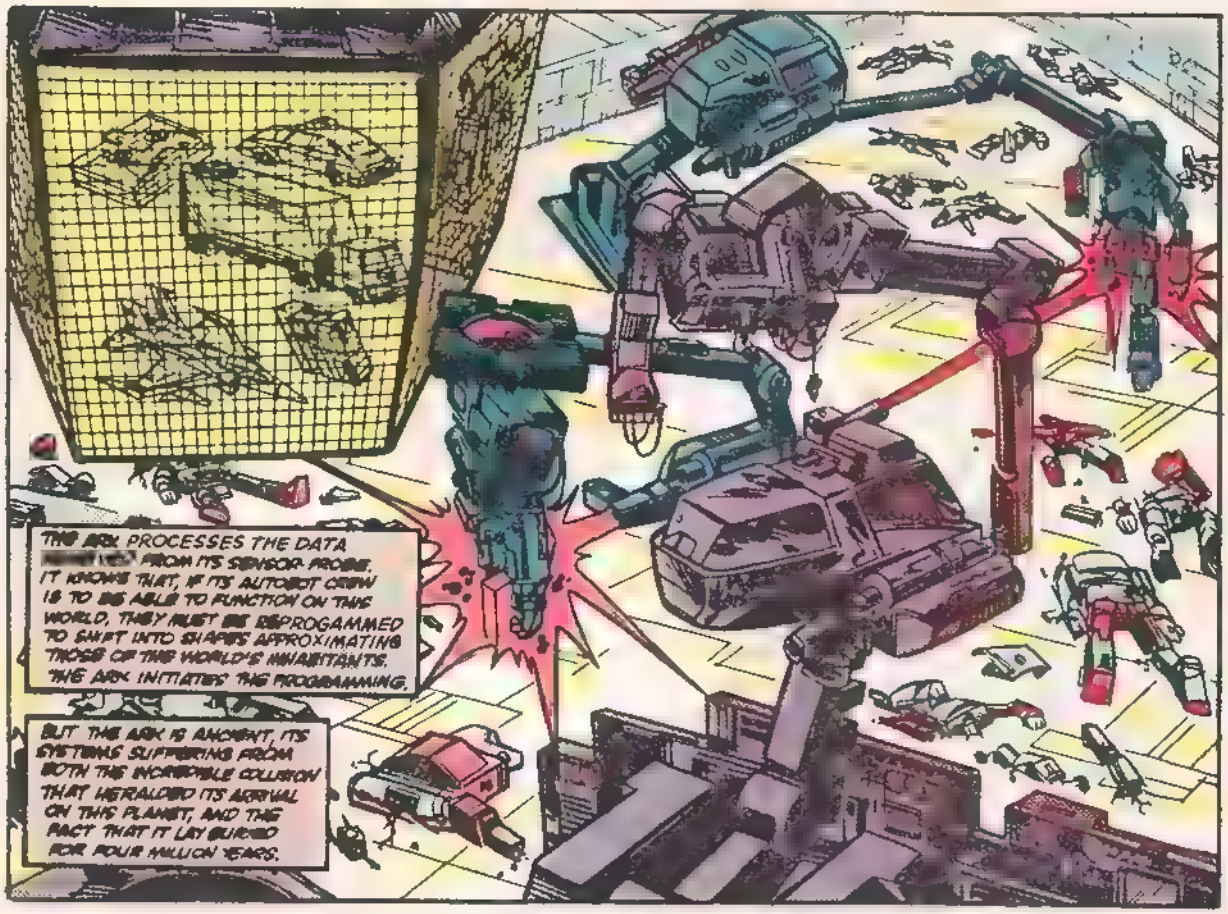
construction engineer, and scout, can become an ambulance, a cab-over truck, and a Jeep.

The **Autobots'** peaceful transportation abilities belie their stunning combat prowess. **Optimus Prime**, for example, can produce a deadly combat deck which bristles with artillery and radiation weapons. **Blow-Out** can fire projectiles filled with a special compound called "glass gas." When the glass gas projectile shatters against an object it temporarily disrupts the atomic bonding of that object, making it brittle as common glass. **Sideswipe** possesses piledriver arms and a rocket back-pack that can supersonically fly him to wherever he is needed. **Spin-Out** is equipped with an ultra-accurate missile launcher and an electron pulse-gun that can burn through a thickness of titanium steel in two seconds. **Hound**, as befits his role as a scout, has encyclopedic memory banks and an infra-red detector that can identify an enemy by its traces of heat. **Rachet**, the medic, uses lasers, welders, and many other cutting and binding instruments to repair a damaged **Autobot** in no time and ready him for battle. **Huffer** is the construction genius of the group. The only **Transformer** that doesn't posses a weapon, **Huffer** derives joy from building a veritable arsenal of useful devices.

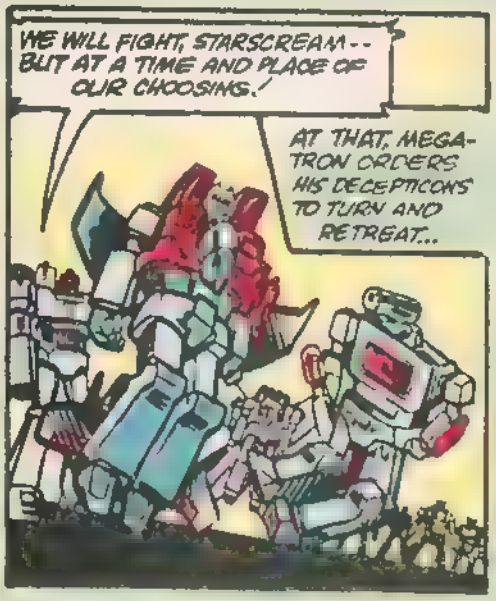
Cunning, sinister, and warlike, **the Decepticons** assume disguises of destruction to serve what they feel is their destiny to rule. **Megatron** is known as the "Slag-Maker," a nickname he relishes. His deadly fusion cannon can annihilate a major city. **Starscream**, **Megatron's** second-in-command, can become a deadly fighter plane, with incredible speed, range, and weaponry. **Ravage**, the **Decepticons'** saboteur, can become the mechanical counterpart of a jaguar. To enhance his terrifying methods of murder, **Ravage** can become invisible under subdued light conditions. **Rumble**, who possesses the power of the earthquake, can transform himself into a stereo cassette for deadly espionage work. **Laserbeak**, who can transform himself into a condor, is a sadistic interrogation expert who takes particular delight in using his lasers to extract information from helpless captives.

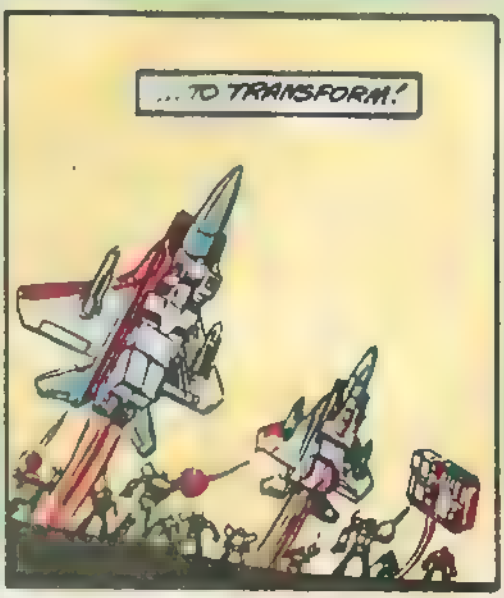
The saga of **the Transformers** begins billions of years ago on the planet **Cybertron**. Located in a distant solar system, the home of **the Transformers** is a completely mechanized world where mountains are skyscrapers and rivers are highways. Civil war between **the Decepticons** and **Autobots** raged for centuries.

One of the many battles between **Autobot** and **Decepticon** reached the Earth. **Optimus Prime** was leading a contingent of autobots on a secret mission, when the **Decepticons** found him out and attacked. **Megatron** and his men infiltrated **Auhty**, the **Autobots'** intelligent space ship. The battle turning in **the Decepticons'**


THE ARK PROCESSES THE DATA [illegible] FROM ITS SENSOR PROBE. IT KNOWS THAT, IF ITS AUTOBOT CREW IS TO BE ABLE TO FUNCTION ON THIS WORLD, THEY MUST BE REPROGRAMMED TO SHIFT INTO SHAPES APPROXIMATING THOSE OF THE WORLD'S INHABITANTS. THE ARK INITIATES THE PROGRAMMING.
BUT THE ARK IS ANCIENT, ITS SYSTEMS SUFFERING FROM BOTH THE INCREDIBLE COLLISION THAT HERALDED ITS ARRIVAL ON THIS PLANET, AND THE FACT THAT IT LAY BURIED FOR FOUR MILLION YEARS.

Transformers copyright © 1984 Hasbro Industries, Inc. All rights reserved.


WE WILL FIGHT, STARSCREAM-- BUT AT A TIME AND PLACE OF OUR CHOOSING.'
AT THAT, MEGATRON ORDERS HIS DECEPTICONS TO TURN AND RETREAT...



favor, **Optimus Prime** sent **Aunty** on a collision course with the Earth. The impact was devastating. **Aunty** buried herself deep in the young planet's crust. **The Autobots** and **Decepticons** were knocked into dormancy. Eons passed. In the early 1980's. Mount Saint Hilary erupted. Far below, the titanic shock-waves reactivated the ravaged circuits of **the Autobots'** vessel. **Aunty's** sensors assessed the situation, and discovered a wide range of indiginous life forms in the surrounding environment. Because many of **Aunty's** circuits were irreparably damaged, the ship proved unable to distinguish between **Autobot** and **Decepticon**. The ship, then, capable of altering **the Transformers'** shapes, adapted both **the Autobots** and **the Decepticons** to life on Earth. **Aunty** matched the personalities of each **Transformer** to a particular inhabitant of Earth. So did the basic weaponed identities of **the Decepticons** and vehicle guises of **the Autobots** come about.

The Autobots and **Decepticons** were re-activated and civil war began anew. **THE TRANSFORMERS** series shows **the Autobots** valiantly defending the Earth against **Megatron's** forces who view Earth as a planet rich with the resources to build new **Decepticons. The Decepticons'** ultimate goal is the destruction of all life forms in the galaxy.

It is the very definition of "life form" that creates conflict and confusion for **the Transformers**. For them, recognizeable life forms are only the mechanical beings: cars, boats, appliances, and so on. Flesh and blood creatures, plants, and bodies of water are completely beyond their comprehension. When **the Autobots** finally discover who Earth's intelligent life forms are, and how frail and helpless they seem to be, they resolve to protect this fragile world from **Decepticon** annihilation.

The first issue of the bi-monthly **TRANSFORMERS** is scheduled for release in April. Don't miss it. The very survival of a civilization hangs in the balance! ●

Transformers copyright © 1984 Hasbro Industries, Inc. All rights reserved.

The MARVEL AGE INTERVIEW:

John Romita, Jr.

Copyright 1984 Marvel Comics Group. All rights reserved.

by **Mark Lerer**

How is your rendition of the ***X-Men*** *going to be different from the other artists who have drawn the book?*

First, because I'm a different person from **John Byrne**, **Dave Cockrum**, or **Paul Smith**, I have a different drawing style, so the strip is naturally going to look different. I don't intend to copy anyone else's rendition of **the X-Men**. My approach to drawing and storytelling are my own. Second, I think I have a very basic approach to storytelling, and it's probably the "plainest" and least flashy of anyone's. I'm sure I haven't emulated anyone else's way of doing **the X-Men**.

Sometimes an artist will start on a book with the idea of doing different or stylized versions of the characters. I stayed away from that when I began penciling **THE X-MEN**. My attitude was just to get the job done on time and make the finished product look good — just be a professional and do the best I can. Now, as I continued to work on the book I became more fluid with the characters. I no longer need reference to draw them, and they've become natural for me.

Do you feel that the book is "yours" yet?

Yes. I remember when it happened, too — when I first felt that the book was my own. About three or four issues after **Dan Green** took over as inker, the book started to look consistent from issue to issue. We were both getting comfortable with **THE X-MEN** together, and when **Dan** got ready, I got ready. And now we've got the book down, I'd say. It's funny — when I first took the book over, I got a lot of letters and comments from fans who just hated getting used to a new artist. It's understandable. But **Dan** and I are really beginning to click now.

What do you think of ***Dan*** *as an inker?*

I think he's terrific. First of all, he's an excellent artist in his own right. He has a command of all the line qualities an inker must use. **Dan's** line can be strong when necessary; it can be fine when necessary. He does great special effects, too. Some inkers like to

specialize in one particular kind of inkline — a bold line, or an intricate line, or a **Neal Adams**-type cross-hatching. But **Dan Green** has everything. It makes it a pleasure to work with him. He's as good an inker as there is in the business.

Dan inked the first complete comic book story that I ever did, you know! That was **IRON MAN** #115.

*Do you assist **Chris Claremont** in the plotting?*

No, I don't help **Chris** plot the stories. **Chris** has such a strong sense of what to do with the storylines that I don't see myself assisting in the plotting for a long, long time. He's got so many ideas in his head — the guy's incredible! He and **Ann** have asked me several times to sit in on plotting sessions, and for one reason or another I haven't been able to make it. Once or twice I've contributed a small piece of storytelling, more in my role as artist than as any kind of co-plotter.

Tell us about it.

There's a scene in issue #183 that I love. **Juggernaut** and **Colossus** get involved in a barroom brawl. Now, I like to go to bars and clubs, and, you know, nightlife, so right away I was into drawing this scene. I based it on an actual bar in my neighborhood that a friend of mine owns. I had a perfect vision of how I wanted it to look. I knew the setting — exactly where everyone stands, just what elements would convey the right atmosphere, the kinds of characters who hang out there. I even drew in some of the regulars I know who frequent this particular bar! Then **Chris** came up with the idea of having the table get more crowded with empty bottles as time passed — and because I know so well how that kind of scene looks in real life, I could draw it down to the detail on the ashtray! I got to work like a movie director on that sequence.

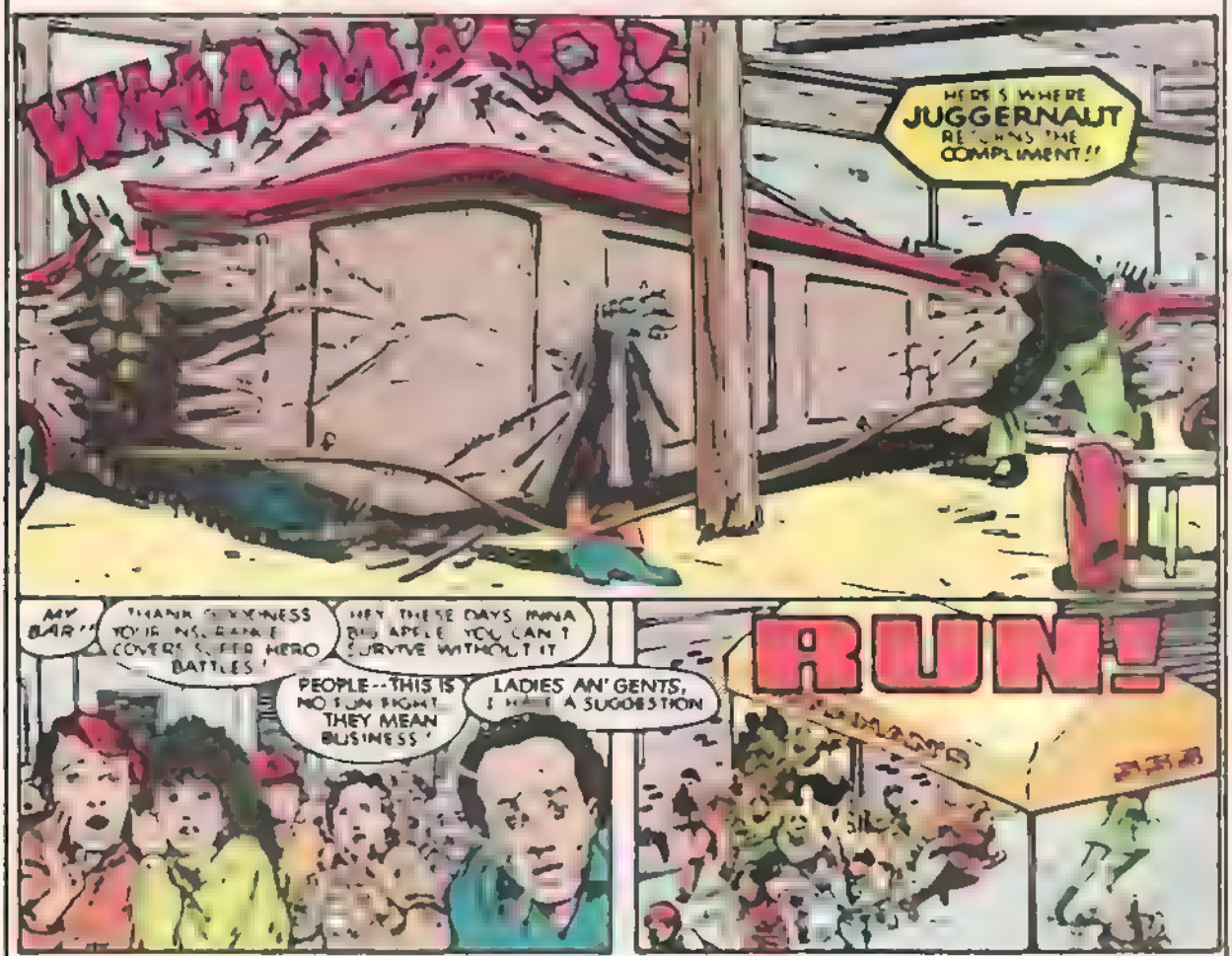
I like that bit, too, for another reason. It was fun seeing **the X-Men** sitting in a bar. Seeing those fantasy characters behaving in a normal light — drinking beer and having a good time just like you and me — made them seem all the more real.

*Do you remember that scene from way back when the original **X-Men** had to get on the subway to get where they were going, and all the people in the crowd stared at them?*

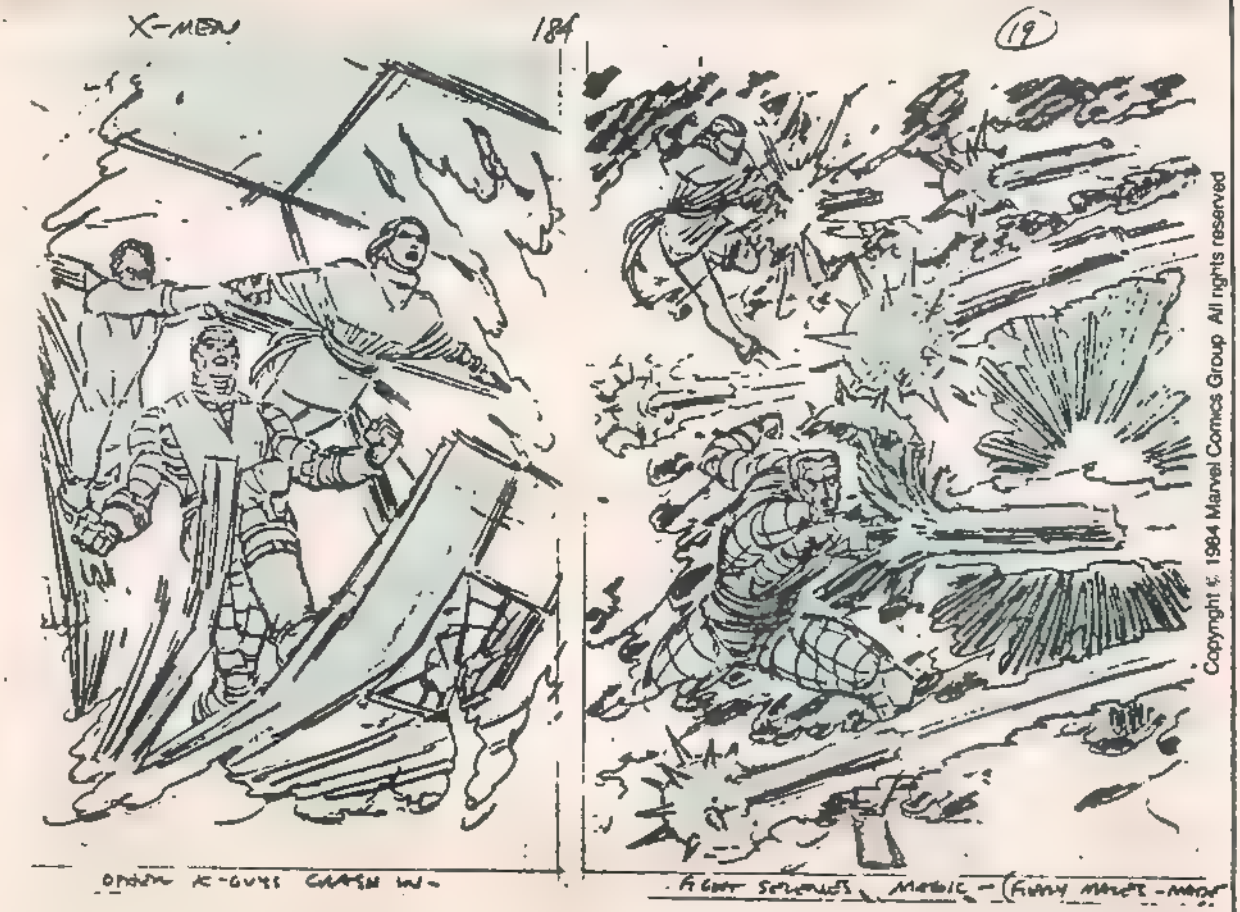
You bet! That had a lot of the same feeling.

*Let's go from super heroes in real life situations to **John Romita, Jr.** in real life situations. As the artist who draws **THE X-MEN** and who did **SPIDER-MAN**, I'll bet you're a bit of a celebrity in your neighborhood in Queens, New York.*

Yeah! It all started with the


WHAM-A-RO!
HERE'S WHERE JUGGERNAUT RETURNS THE COMPLIMENT!!
MY BAR!!
THANK GOODNESS YOU'RE INSURANCE COVERS SUPER HERO BATTLES!
HEY, THESE DAYS IN A BIG APPLE YOU CAN'T SURVIVE WITHOUT IT
PEOPLE--THIS IS NO FUN FIGHT. THEY MEAN BUSINESS!
LADIES AN' GENTS, I HAVE A SUGGESTION
RUN!

Copyright © 1984 Marvel Comics Group. All rights reserved.



paperboy. One day he asked me, "How come you're always home?" Once I explained to him the kind of work I did, I started getting a lot of visitors around my house! The neighborhood kids are really pleasant, and I just love that stuff. It's so flattering! Then, after a while, it was the same thing with the mailman, the storekeepers — they'd say to me, how come you're always home? What are you, independently wealthy? So I'd say I work at home. They'd say, what do you do? I'm an artist. What kind of artist? Then it got out — **Spider-Man! The X-Men!** As I say, it's flattering. I enjoy it.

How do you work on a story? Go step by step with us. What do you do after you receive the plot from the writer?

The first thing I do is read through the plot to see what kind of reference I'm going to need. Then I'll spend half a day to a day gathering the reference — going to bookstores, for example, to find books which have photographs of unfamiliar things I'll have to draw. I'm big on doing this part myself, because I like to hunt down and get exactly what I know I'll need. If I absolutely can't find what I'm looking for then I'll call **Ann** and **Peter**, but going out and researching the reference is one of my favorite parts of the job.

So that's the first day. The next day, I thumbnail. This stage is just putting in the panel borders and written descriptions of what goes in each panel. Some artists like to lay the story out on typing paper first, but I do it right on the full-size board. I call this stage "panel-sizing it out." I'm not even thinking small yet. Panel-sizing out the story is the most difficult part, because it involves the most brainwork. I generally try to spread the action out evenly throught the twenty-two pages of story. A big action climax usually takes a big panel, for example. The action-less scenes, which are sometimes the most interesting, are tougher — they have to be paced just right. Later, if I want to get fancy, I'll throw in some exotic panel shapes.

Once the story is paneled out, I start the actual drawing. I'll lay out several pages and then tighten them up, then I'll lay out several more pages and tighten them up, and so on until the story's done. Breaking down and tightening — those are the terms I use.

Are the penciled pages that are reproduced in ***THE OFFICIAL MARVEL COMICS TRY-OUT BOOK*** *a good example of what your penciled pages look like?*

Yes, they're very representative of my work.

What are all those little notes alongside each panel?

I've got to tell you about those little notes! The artist puts them in just to make what's happening absolutely clear, as a guide for the writer. At first, I *hated* putting in those little notes because it was such a chore. But then, to make it a less painful and boring part of the job, I started putting in little jokes, little ribald remarks and gag insults to have some fun with the writer. Now I love doing the little notes . . . in fact, now I even *look forward* to writing the little notes! I can write in things that the charac-

ters could never really say . . . you get the idea! I hope **Chris** likes 'em!

What's your advice to people who want to become comic book artists?

A lot of kids make the mistake of trying to enter comics as their first field right after high school. They don't realize that most comics professionals started elsewhere or worked in another field for a while, and have a wide range of drawing experience. Going straight from high school to comics is hard. Better get as much training as you can. I learned a hell of a lot in college. I was an advertising major at Farmingdale University out on Long Island. I got the full curriculum, from graphic design to life drawing. Drawing the nude model is invaluable. Anatomy, perspective, *all* those things that appear in backgrounds you'll have to know how to draw . . . you really have to be proficient *before* you try to enter the field.

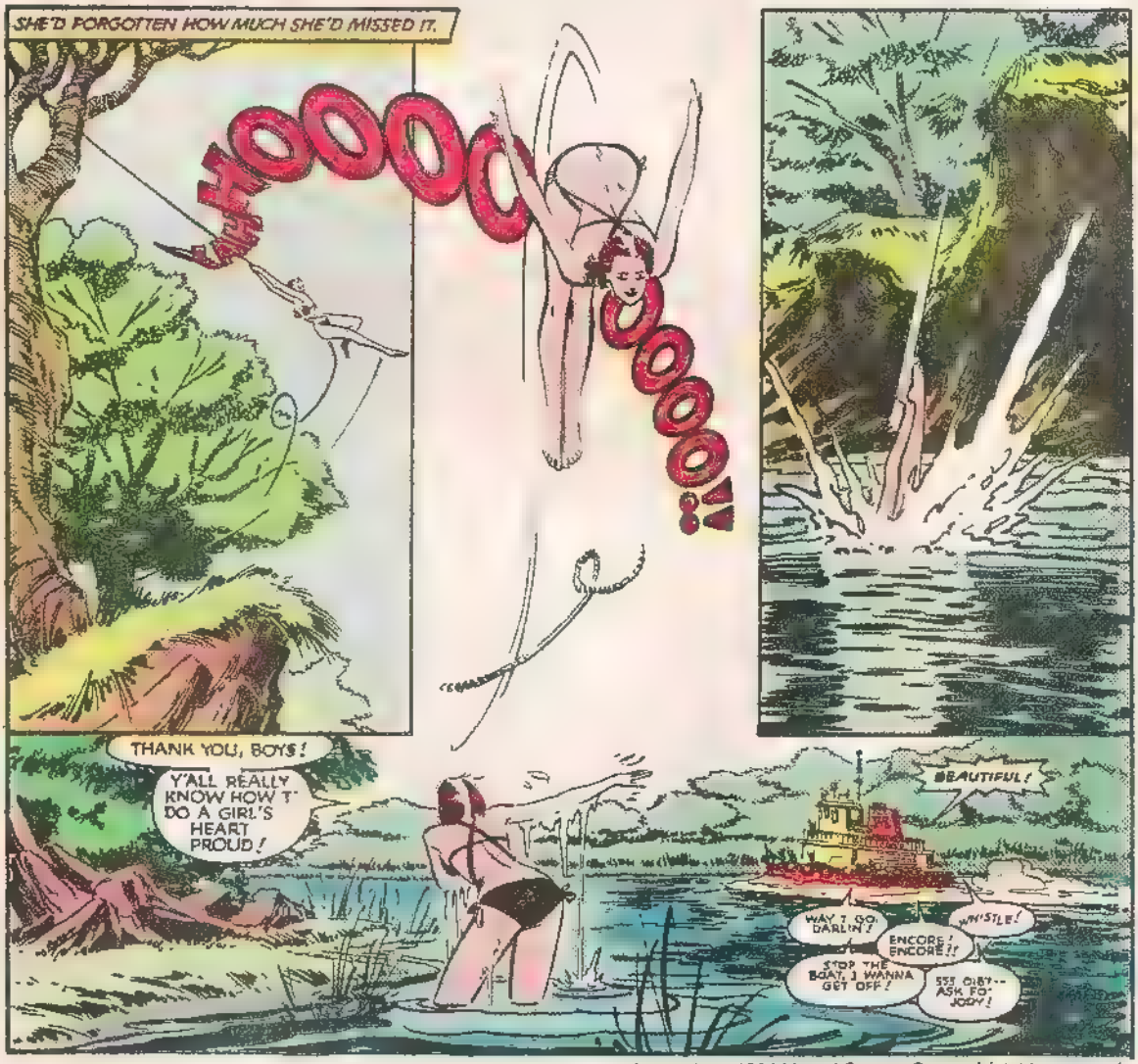
*How long are you going to stay with **THE X-MEN**?*

Forever! I can't see ever getting tired of it. I never get tired of a project that I'm working on.

Really? If only everybody were like that!

Well, it's true with me. I started out drawing **IRON MAN**, which I loved doing and never got tired of — but I had a very exciting opportunity when I was offered **SPIDER-MAN**. That was a challenge I couldn't resist. I loved doing **SPIDER-MAN**; I never got tired of it, either — but when I was offered a chance to draw **THE X-MEN** about a year ago, it seemed like an even more interesting opportunity, with the challenge of drawing so many different characters. And

Check out the range and beauty of **John Romita Jr.** and **Dan Green's** artwork — in this scene from an upcoming **X-Men** adventure spotlighting **Rogue**!


SHE'D FORGOTTEN HOW MUCH SHE'D MISSED IT.
WHOOO

I wasn't worried about **Spidey** — he'll be popular whether I draw his adventures or someone else does!

*I've got to ask you — what was it like drawing **SPIDER-MAN**? What did you enjoy the most about that book?*

The rooftops! They make the greatest setting an artist could ask for. First of all, I had an excuse to go out and buy a lot of reference, including all those great books of photographs of New York City. I learned that there's basically a set pattern to rooftops, with practice I could draw them from memory, and I developed my own vision of Manhattan. New York is my hometown, and I love it. Drawing the exciting, atmospheric New York City scenes — greatest part of doing **SPIDER-MAN**.

What was the worst part?

Those damn webs!

Seriously? There was a difficult side to the rooftops business. When you're drawing a strip that takes place in New York, you can't fake it. The setting is real, and you've got to draw it accurately. With a science fiction strip, you can make things up however you like. But when **Spidey's** going through Times Square at rush hour, and you've got to draw every single car, building, and pedestrian, it sure can be a pain!

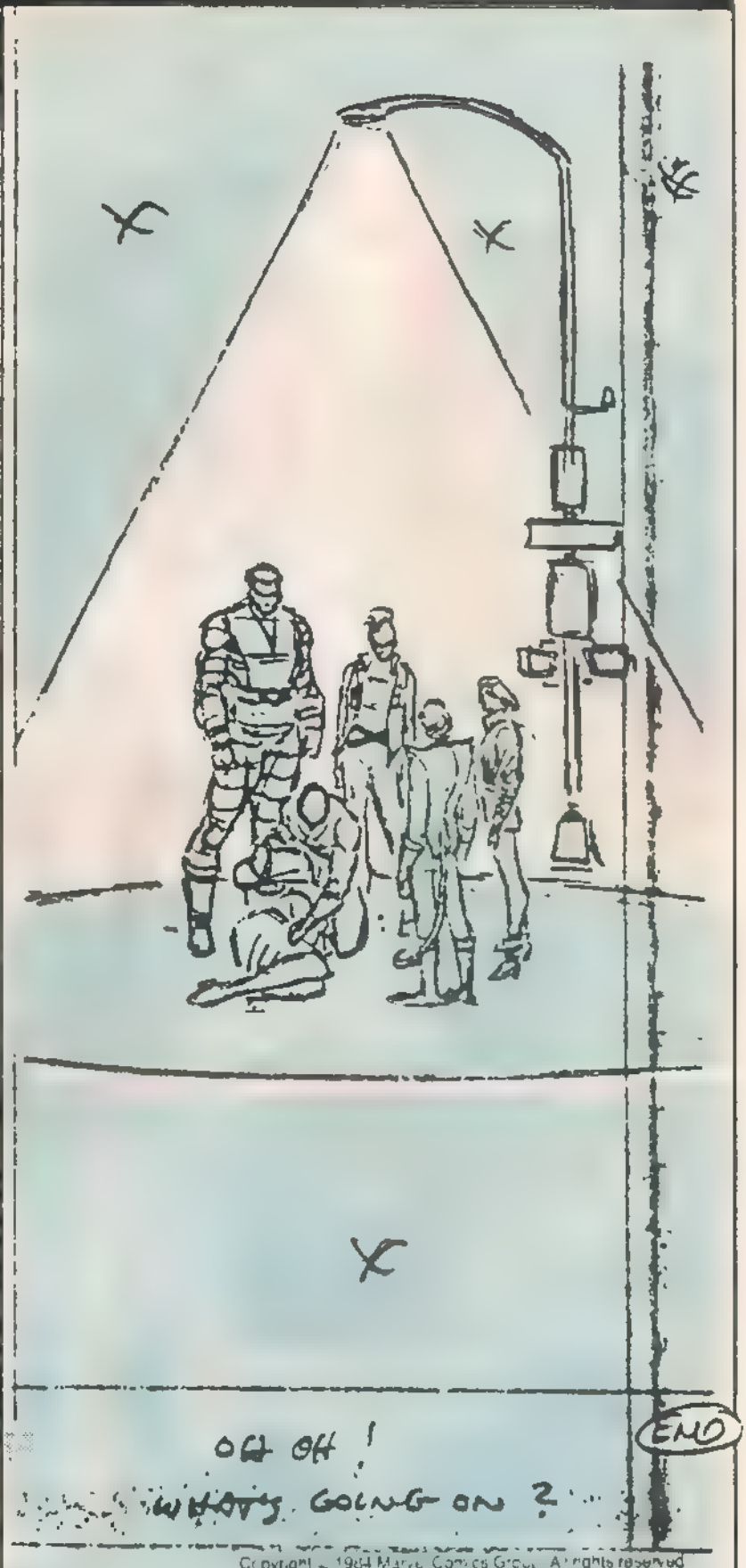
The rewarding, and at the same time hard, part of doing that book is that you have to draw from life.

*I'd imagine that **X-MEN**, being a more science fiction oriented strip, doesn't present that problem.*

I've got news for you! Soon **the X-Men** are going to be traveling to Dallas — and to Africa — and I'm back drawing from life again!

How would you sum up your experience in comics?

Comics are fun. I'm having so much fun making a living the way I do that I couldn't see myself doing anything else. I hope everyone in the industry is having as good a time as I am. I think that when the creators are really enjoying what they're doing it shows in the product. *That's* when you pick up a comic and it isn't just another comic book — it's a piece of reading material that makes you smile. ●



Copyright © 1984 Marvel Comics Group. All rights reserved.

SO YOU THINK SPIDER-MAN'S NEW COSTUME IS PRETTY HOT, DO YOU? WELL, AT ONE TIME OR ANOTHER, ALMOST ALL YOUR FAVORITE MARVEL STARS HAVE HAD NEW COSTUMES. HERE'S AN ASSORTMENT OF SOME OF THE MORE OBSCURE ONES...

WOLVERINE TOOK THESE DUDS OFF THE BACK OF THE ALIEN FANG IN X-MEN 107, WORE 'EM IN IRON FIST 15, AND DISCARDED 'EM IN X-MEN 109.

WE ALL KNOW THE ANGEL HAS CHANGED HIS THREADS A DOZEN TIMES. THIS OUTFIT DEBUTED IN CHAMPIONS #1, AND VANISHED IN CHAMPIONS #7.

FACE STUDS FOR IRON MAN? WELL, IN TALES OF SUSPENSE 54-56 ANYWAY.

DR. STRANGE GOT THE SUPER HERO LOOK IN ISSUE 177 OF HIS BOOK, WHICH WAS SOON CANCELLED, 183 BEING THE LAST. AFTER A GUEST SHOT IN SUB-MARINER 22, DOC AS WE KNOW HIM RETURNED IN MARVEL FEATURE #1.

COULD THIS BE THE MACHO CLINT BARTON, OTHERWISE KNOWN AS HAWKEYE? YUP, HE WORE THIS UNLIKELY OUTFIT IN AVENGERS 98 THRU 109.

FROM AVENGERS 52 THRU 55, THE BLACK PANTHER WORE A HALF-MASK.

THE INVISIBLE GIRL IN A MINI SKIRT? IT HAPPENED IN FANTASTIC FOUR #68, AND NOWHERE ELSE, AT LEAST WITH BARE LEGS.

THE BLACK WIDOW CAME UP WITH THIS COSTUME IN TALES OF SUSPENSE 64. SHE CHANGED IT IN, OF ALL PLACES, AMAZING SPIDER-MAN 86.

THE HUMAN TORCH GOT THE HOT LOOK WHEN HE TURNED IN HIS BLUE RAGS FOR RED ONES. THE SWITCH LASTED FROM FANTASTIC FOUR 132 TIL 159.

IT'S HEMBECK'S PAGE IN MARVEL AGE !!!

Copyright © 1984 Marvel Comics Group. All rights reserved

DAREDEVIL DEBUTED IN THESE TOGS, WHICH ONLY LASTED THRU HIS 4th ISSUE.
THE NEW GIANT MAN ARRIVED IN TALES TO ASTONISH 66, AND LEFT IN TALES TO ASTONISH 69. OH WELL.
IRON MAN, WITH A NOSE? YOU BET! FROM I.M. 68-85.
THIS SHORT LIVED COSTUME OF WONDER MAN'S WAS FEATURED IN AVENGERS 161-166.
THIS IS HOW THE FALCON LOOKED WHEN HE FIRST APPEARED IN CAPTAIN AMERICA 117. HE CHANGED HIS CLOTHES IN ISSUE 144.
SPIDER-WOMAN HAD THE BALD LOOK WHEN SHE PREMIERED IN MARVEL SPOTLIGHT #32. SHE LATER LET HER HAIR DOWN IN HER OWN BOOK.
SUB-MARINER GOT THIS SHARKSKIN SUIT IN THE 67th ISSUE OF HIS TITLE, WHICH WAS THEN CANCELLED WITH #72. IN SUPER-VILLAIN TEAM-UP #6, HE WENT BACK TO HIS OLD LOOK.
WHO'S THAT? WHY, THE THING IN HIS VERY FIRST COSTUME FROM F.F. #3. BY STORY'S END, IT WAS GONE FOR GOOD.

THE MUPPETS Come to Marvel!

by **Andrew Coe**

UNABLE TO SELL THEIR COLLEGE SHOW TO A NEW YORK PRODUCER, MOST OF THE MUPPETS HAVE LEFT THE BIG CITY TO TRY THEIR LUCK IN OTHER PLACES...
TICKETS
I'M GOING TO SELL THIS SHOW AND WE'RE ALL GOING TO BE ON BROADWAY!

In July of 1984, a spectacular extravaganza will make its world premiere — as a movie *and* a **MARVEL SUPER SPECIAL**!

It was only a matter of time before the two legendary fantasy-spinners, Marvel Comics and **Jim Henson's Muppets**, came together. It begins with the concurrent release of *The Muppets Take Manhattan* and **THE MUPPETS TAKE MANHATTAN SUPER SPECIAL** — and it won't stop there! For, **MARVEL SUPER SPECIAL** #32 will be followed by three monthly comics issues also based on the movie — and then the foremost cartoonists of our day will begin not one but *two* regular Marvel Comics series starring **the Muppets**! The first of these will be a bimonthly series based on **Jim Henson's** new television show **FRAGGLE ROCK**, the second, a regular monthly **Muppets** series which starts in November. We'll tell you more about these two new **Muppets** series next month in **MARVEL AGE MAGAZINE**. Right now, we're really excited about the upcoming **MUPPETS TAKE MANHATTAN** project!

Who are **the Muppets**? Where have you been? Simply put, they're those amazing puppets who appear on TV a lot. More accurately put, they are the wild, funny, imaginative, mean, warm, splashy, loud, and delightful cultural phenomenon who have cut across age, sex, language, and political boundaries. You know them — **Kermit the Frog, Miss Piggy, Scooter, Statler, Waldorf, Thog, the Great Gonzo, Rowlf the Dog, Sam the Eagle, Big Bird, Scred** . . . and so many more!

The Muppets are the brainchildren of **Jim** and **Jane Henson**. In 1955, as high school students in the Washington, D.C. area, the **Hensons** had a five-minute late night TV puppet show

Muppets copy... Jim Henson Associates. All rights reserved.

called "Sam and Friends." One of these "**Muppets**," as **Henson** called them, was a reptilian sort of creature named **Kermit**. Out of this, an empire was built! **The Muppets'** fame ascended through television: *The Jimmy Dean Show* in 1963, *The Tonight Show* in 1965, and in 1966 *The Mike Douglas* and *Ed Sullivan Shows*. Then, in 1969, an experimental educational television show called *Sesame Street* was launched, catapulting **the Muppets** to international fame. These characters were subsequently enshrined in the 1974 Macy's Thanksgiving Day Parade.

Nineteen seventy-five was the first season of the famous *Muppet Show*. A cross section of the entertainment world's greatest talent guest-starred during the show's five seasons, but no matter how famous or accomplished, the guest-star would always be overshadowed by **the Muppets**! Then came *The Muppet Movie*, followed by *The Great Muppet Caper*, and *The Dark Crystal*, which of course, Marvel adapted to the comic page. January of 1983 saw the premiere of *Fraggle Rock* on cable TV, with a cast of entirely new puppet characters. Now comes *The Muppets Take Manhattan* — and Marvel's got 'em!

Both the movie and the **MARVEL SUPER SPECIAL** will be boffo showbiz spectaculars. Distributed by Tristar Pictures and directed by **Frank Oz** (the man who performed **Yoda** in the *Star Wars* trilogy), *The Muppets Take Manhattan* stars **Art Carney**, **James Coco**, **Dabney Coleman**, **Linda Lavin**, and **Joan Rivers** — but its *real* stars are **the Muppets**. In the story, **the Muppets** put on a show to celebrate their graduation from college. The audience loves it. The troupe decides to take the show to Broadway so that they can all stay together after graduation. Along the way to the big time, though, come many trials and tribulations. In this tale, you'll meet two new groups of **Muppets** — **the Muppet** rats and **the Muppet** babies. The rats are tired of second billing — they want to be celebrities!

After all, "rats" spelled backwards is "star!" **The Muppet** babies perform a smashing rock and roll number which will certainly have the audience dancing in the aisles! We can say no more — except that it ends with a very special *surprise wedding*!

The **MUPPETS TAKE MANHATTAN SUPER SPECIAL** is being produced by some fine and distinguished comics creators whose names may be new to you. The whole shebang is being written by **Stan Kaye**, penciled by **Dean Yeagle**, and inked by **Jacqueline Rottcher**. **Stan Kaye** is a legendary comic book and cartoon professional, **Dean Yeagle** comes to comics from the field of animation, and **Jacqueline Rottcher** has inked more issues of the old Harvey line of comics — **CASPAR THE FRIENDLY GHOST**, **WENDY**, and **RICHIE RICH** — than she can remember.

By his own description, **Stan Kaye** is "The World's Best Caricaturist — bar none!" He was the main writer for the great **CASPAR THE FRIENDLY GHOST** comic book. For King Features, **Stan** wrote the **KATZENJAMMER KIDS** daily strip for fifteen years, as well as **FELIX THE CAT**. Today, in addition to his **Muppets** assignment, he writes Editor's Press Service's **TOM AND JERRY** strip for international distribution. When we asked **Stan** about the differences between writing regular comics and what some people call "children's" material, he let us know that there's no such thing. "People who are ten or eleven years old are extremely sophisticated. They know when you're talking down to them and they won't read your comics if you do." **Stan** prefers scripting his stories by writing the plot directly in storyboards, so that there is no gap between words and visuals.

Dean Yeagle is a newcomer to penciling comics. Most of his work has been in animation. In the New York area, **Dean** is best known for his Dime Savings Bank commercials. **Disney** inspired **Dean** to go into animation, and **Walt Kelly** and **Carl Barks** are his favorite cartoonists. **Dean** describes himself as a "funny animal man" who shies away from super heroes. **Dean's** comics penciling work recently appeared in a five-page insert in the winter issue of *Muppet Magazine* titled "The

Muppets Christmas Carol."

"Working in comics is very different from working in animation," **Dean** told **MARVEL AGE MAGAZINE.** "Translating figures who appear three dimensionally with sound onto a page can pose certain problems for the artist. They're puppets, and must look like puppets. Henson Associates keeps very careful watch to make sure the characters are rendered correctly. For example, **Kermit's** eyes are round balls with a line through the pupils. That's his 'look.' Since he can't close his eyes halfway or cast sidelong glances on TV, he can't do so on the printed page. I have to make **Kermit's** whole body show expression. My animation background helps, because I'm used to thinking in three-dimensions.

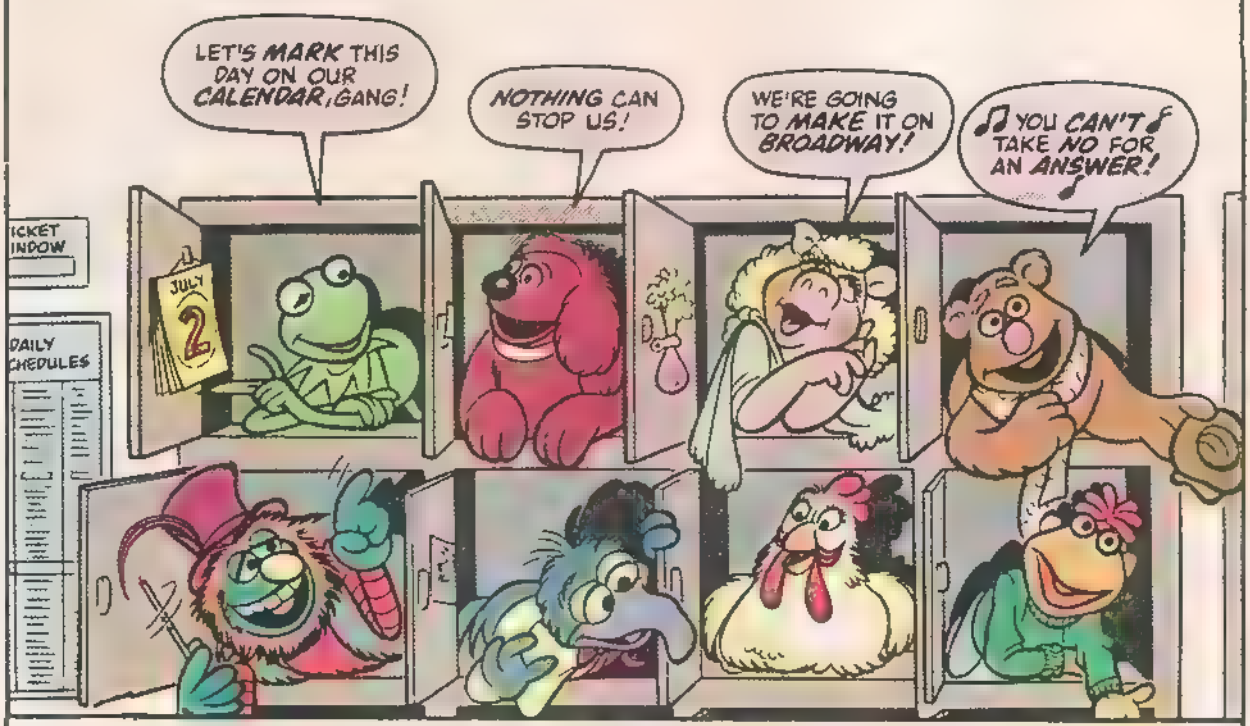
"By the same token, there are things I can do which cannot be done on TV. I can show the puppet's entire body, make him run, walk, or whatever. I also have the usual bag of tricks, like beads of sweat or action lines, to help tell the story."

Like **Stan Kaye**, **Dean** sees no difference between creating "kids" or "non-kids" books. His main criterion is that the comics should appeal to their creator before they can be expected to appeal to the readers.

Another creative force behind *The Muppets Take Manhattan* is **Michael Frith**, conceptual designer at Henson Associates. **Michael** tells us that "conceptual designer" simply means that he comes up with new ideas and then draws them. **Michael** shared with us his excitement over working with Marvel. "We did have a **Muppets** daily strip a little while ago, but it just didn't turn out right for our characters. **Walt Kelly** is one of our main influences, and we tried to keep the tradition of sophisticated animal strips alive. Today, however, the whole complexion of daily strips has changed. Storylines are hard to develop because of the three-panel-punchline format and small reproduction size. The new strips had to be super-simplified, and we felt that wasn't right for **the Muppets**. With a Marvel comic book, however, you can really fill a page with neat stuff. The new **Muppet** comics will write and draw themselves. It's a natural!

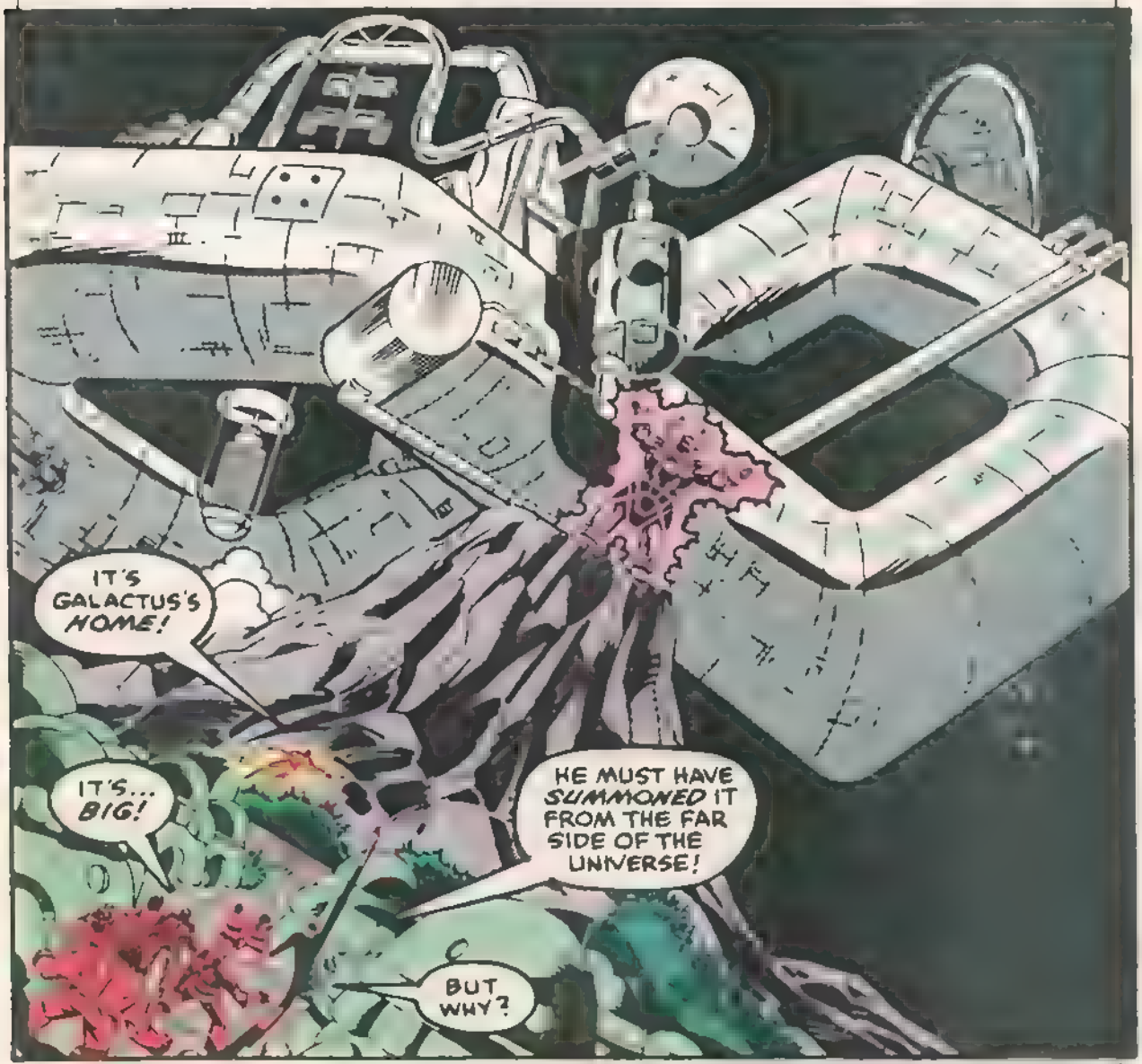
"We could never have done this project years ago," **Michael** continued, "because there is no history of puppets in graphic form. Puppeteering used to have a similar problem. Until *Sesame Street*, being a puppeteer was not considered a legitimate occupation in the United States. Now that the *Sesame Street* generation has grown up, there are hundreds of extremely talented puppeteers out there. We're hoping to attract a like pool of graphic artists excited by the possiblity of translating our characters to paper. Calling all artists!"

Next issue in **MARVEL AGE MAGAZINE**, we'll look further into the future fruits of the great Muppet-Marvel collaboration. Until then — we direct *you*, the reader, to go right back to the comic book shop where you bought this copy of **MARVEL AGE** and order your copy of **THE MUPPETS TAKE MANHATTAN!** ●


LET'S MARK THIS DAY ON OUR CALENDAR, GANG!
NOTHING CAN STOP US!
WE'RE GOING TO MAKE IT ON BROADWAY!
♫ YOU CAN'T ♫ TAKE NO FOR AN ANSWER!
ICKET INDOW
JULY
2
DAILY CHEDULES

Muppets copyright © 1984 Henson Associates Inc. All rights reserved

SECRET WARS UPDATE



Copyright © 1984 Marvel Comics Group. All rights reserved.

by **Andrew Coe**

How do you measure something that breaks the scale? All the good adjectives — large! huge! stupendous! megalithic! Brobdingnagian! — have already been used. My arm span is only five foot six inches. We'll have to tell you straight out — in **MARVEL SUPER HEROES SECRET WARS** #4, on sale now, ***Molecule Man*** *drops an entire mountain range on the* ***Hulk***, ***Spider-Man***, *and the* ***Avengers!***

The current issue is special for another reason **Bob Layton**, premiere artist of **HERCULES** fame, penciled it — as well as the next issue! **MARVEL AGE MAGAZINE** asked **Bob** how his work for **SECRET WARS** compares with his classic **IRON MAN** and **HERCULES**.

'It doesn't!" **Bob** answered, "**SECRET WARS** is a lot more work. It's more spectacular and larger in scale than anything I've ever done before. For instance, issues #4 and #5 each will feature a battle scene more awesome than anything this Limited Series has shown to date."

How did you get involved with the **SECRET WARS** project?

"No mystery. **Jim Shooter** and I were thinking of a project I could work on after finishing up the second **HERCULES Limited Series**. **Jim** suggested that I pencil **SECRET WARS** #4 and #5. Naturally, I accepted. But I didn't expect anything quite like *this*! It's great stuff, of course! And without a doubt, this series is **Jim Shooter's** best work so far."

This is the first time **Bob** has worked directly with **Jim**, although they've been good friends for about eight years. Last February,

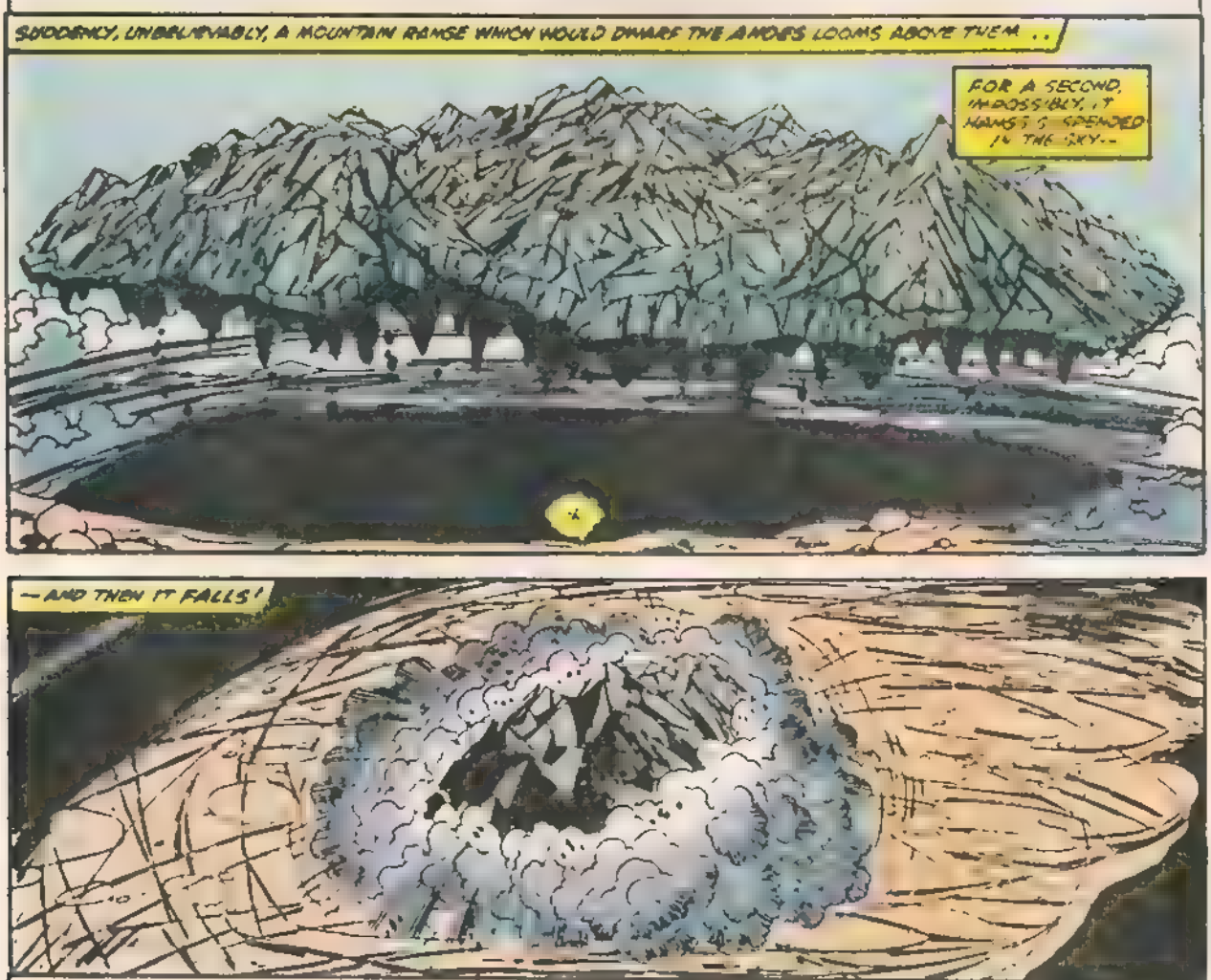
Bob was the host of the **Jim Shooter Roast** at the Atlanta Comics Convention. **MARVEL AGE** talked with **Jim** after the roast, and apparently they're still friends.

"**The Roast** was really spectacular," **Jim** confided. "The audience was rolling in the aisles at the jokes, and of course it was a great honor for me! **MARVEL AGE MAGAZINE** readers will be interested to know that when **Bob Layton** described penciling the scene where **Molecule Man** drops the mountain range on the good guys, there were actual gasps from the audience!

"**Bob** is a terrific storyteller," **Jim** continued. "In fact, he's one of the best in the business. He puts a lot of guts and power into a story. Not to mention the fact that he draws very well! These are particularly powerful stories that **Bob** has drawn. In issue #4, for instance, the plot thickens! **Reed Richards** modifies **IRON MAN's** armor, and in the same issue we introduce a major love interest for one of the **X-Men** — a storyline that is already being developed in the regular **X-MEN** title."

Tom DeFalco, editor of this precedent-shattering series, coroborrated **Shooter's** words. "Issue #5 cannot yet be revealed, unfortunately, but it's true — that story will be even bigger than issue #4! **John Beatty**, regular inker for the series, will ink all of these stories, and there's a possibility that **Bob** will pencil some further issues of **SECRET WARS**, to help regular penciler **Mike Zeck** out with deadlines. That's all I'll say!"

When the moutain range *does* land on the heads of **The Hulk**, **Spider-Man**, and **the Avengers**, **MARVEL AGE MAGAZINE** expects the repercussions to echo far beyond the distant corner of the Univese where it occurs! Perhaps public health officials should station nurses with smelling salts and oxygen units outside all newsstands and Direct Sales outlets! Traffic will stop! Concrete barriers will be erected! And the face of comics will forever be changed! ●


SUDDENLY, UNBELIEVABLY, A MOUNTAIN RANGE WHICH WOULD DWARF THE ANDES LOOMS ABOVE THEM ..
FOR A SECOND, IMPOSSIBLY, IT SEEMS TO BE SUSPENDED IN THE SKY--
--AND THEN IT FALLS!

Copyright © 1984 Marvel Comics Group. All rights reserved

The Marvel Age — 1965

by **Warren Reece**

In 1965, the Viet Nam war continued to become a national issue, and American society in general was being shook to its foundations. As **Bob Dylan** pointed out, the times, they were a'changin', and in those difficult times, popular culture like rock 'n roll and comic books helped young folks cope. **The Beatles** charmed and excited us in their 1965 Shea Stadium concert — and also met the **Human Torch** and the ever-lovin' **Thing** in **STRANGE TALES** #130!

Indeed it was a time for pop music and pop art. Marvel in fact *re-named* itself "Marvel Pop Art Productions" on the covers of the October, November, and December releases! The fact that Marvel dropped the "Pop Art Productions" label from the covers, or that we even used it at all, was merely a technicality, though — the Marvel line was already a revolutionary form of popular art, beyond any Campbell's Soup cans painted by **Andy Warhol**!

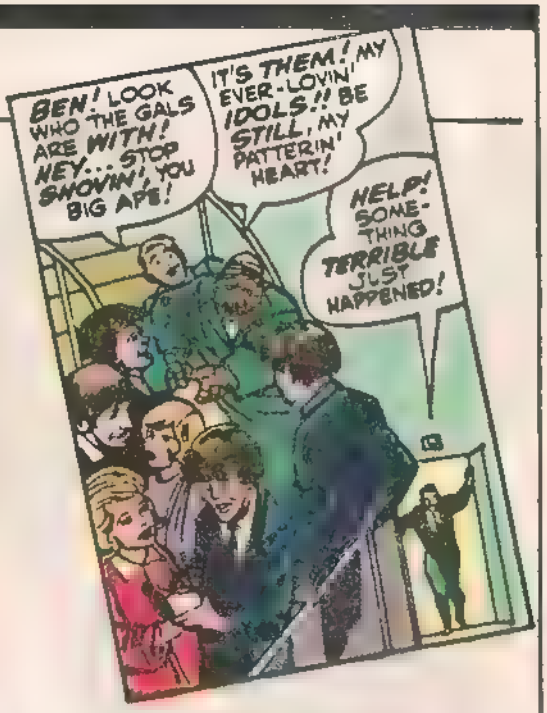
Marvelmania may have been smaller than Beatlemania, but in its own way it was just as exciting a part of the pop movement. The popularity of Marvel, captained by **Stan Lee**, was growing. In the January, 1965 issues, **Stan** announced that Marvel had started a fan club. Thus was born the Merry Marvel Marching Society, a legend unto itself, so fondly remembered by us ancient Marvel maniacs!

The M.M.M.S. offered more than a feeling of fellowship. For a dollar, you got a membership button displaying **Spidey**, **Torch**, and a banner-waving **Thing**; a hilarious membership card; publicity stickers featuring bashful **Benjamin J. Grimm** in a rocky "I Want You" **Uncle Sam** pose; and best of all, a record! This thin, perishable slip of vinyl wasn't just *any* record, though. It featured the voices of Marvel!

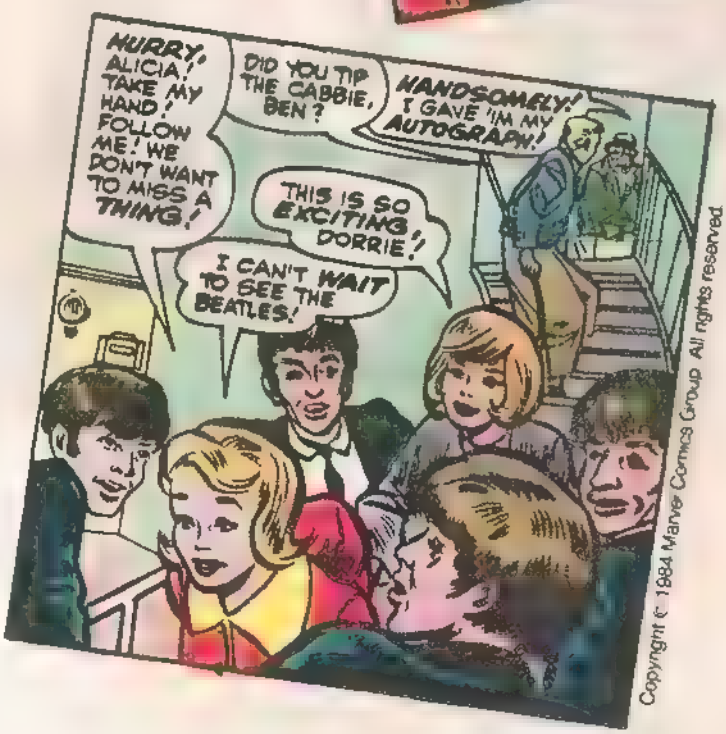
Through this fragile collectors' item, Merry Marvel Marchers got the next best thing to personal contact with **Stan Lee**, **Jack Kirby**, **Sol Brodsky**, **Dick Ayers**, **Stan Goldberg**, **Flo Steinberg**, **Artie Simek**, **Sam Rosen**, and **Wally Wood**. At last, fans had voices to go along with those Bullpen photographs printed in **MARVEL TALES** #1. This event was particularly special back in 1965 — in case you're too young to remember, those were the days before comics conventions! People still treasure the original M.M.M.S. membership kits today, and if you can find one of the records, you'll have yourself a piece of history.

Another clever feature of the M.M.M.S. was the listing, twenty-five names at a time, of *all* the Marching members on the Bullpen Bulletins page in various Marvel titles. Marchers had a new incentive to pick up mags they might ordinarily have shied away from, hoping to see themselves immortalized.

But don't get the idea that the


BEN! LOOK WHO THE GALS ARE WITH! HEY... STOP SHOVIN', YOU BIG APE!
IT'S THEM! MY EVER-LOVIN' IDOLS!! BE STILL, MY PATTERIN' HEART!
HELP! SOMETHING TERRIBLE JUST HAPPENED!

Remember when **the Human Torch** and **the Thing** met **the Beatles**? This classic meeting occurred in 1965!


HURRY, ALICIA! TAKE MY HAND! FOLLOW ME! WE DON'T WANT TO MISS A THING!
DID YOU TIP THE CABBIE, BEN?
HANDSOMELY! I GAVE 'IM MY AUTOGRAPH!
THIS IS SO EXCITING, DORRIE!
I CAN'T WAIT TO SEE THE BEATLES!
Copyright © 1984 Marvel Comics Group. All rights reserved.

mags themselves *needed* a boost! Let's proceed with our review of the events of the 1965 Marvel Universe, and you'll see just how great things were. Let's start with **Spidey**. We saw the debut of the **Scorpion** in issue #20 of **THE AMAZING SPIDER-MAN**, the debut of the **Molten Man** in issue #28, and all year long, continued appearances of **the Green Goblin**.

So strong and mysterious a character was **the Goblin** that his presence permeated **Spidey's** adventures whether he appeared or not! His bid in issue #23 to take over the mobs began as somewhat tame. His plans temporarily fizzled out with the arrest of **Lucky Lobo** and his gang courtesy of **Spider-Man** and the **New York City** police. However, the **Goblin's** sinister plans were becoming more apparent. They came full force in the tension-charged two parter depicted in issues #26 and #27. **The Goblin** teamed with the original **Crime Master** to gain control of gangland. The mysterious masked **Crime Master** lacked the flash of **the Goblin's** grotesque costume and gadgetry, but he lacked none of **the Goblin's** criminal bravado. Wearing a drab coat and slouch hat, and armed with a rope, gas gun, and gaul, his one-man terror wave nearly put the underworld in his hat. Readers were mystified by the secret identities of **the Crime Master**, **the Goblin**, and the underworld stoolie known only as "**Patch**" right up to the last minute.

The most celebrated event of **Spider-Man's** 1965, though, was **Peter Parker's** graduation from Forest Hills High School in issue #28, and his entrance into college in issue #31! **Peter's** freshman year at Empire State University not only introduced a new setting and new challenges to his career, but reaffirmed the realism that made Marvel so unique. What other costumed character had ever before grown up with us and come of age in-between battling bad guys?

No less was happening in the pages of **THE FANTASTIC FOUR**! There was no let-up of plotline, action, nor innovation during 1965. Things started with the appearance of the original **Dragon Man** in **F.F.** #35, and **Sue Storm's** touching reference to **King Kong** and **Ann Darrow** as she tried to soothe the android beast. We then met up with the cunning **Gregory Gideon** and learned a lesson about the dangers behind the power of money. Then came the **F.F.'s** evil counterpart, the **Frightful Four**, whose membership brought back the **Wizard**, **the Trapster**, **the Sandman**, and introduced us to **Madame Medusa**! In came **Doctor Doom** in issue #39, to take over the **F.F.'s** Baxter Building headquarters at their most vulnerable moment. Teaming up with **Daredevil**, the **F.F.** engaged **Doom** in deadly conflict Only after technologically reinducing their powers in issue #40 did the team stand a chance. The highlight of the story came when **Ben** unwillingly surrendered his human form and marched ahead in the face of **Doom's** armor and weaponry.

All this took place amidst another great and eagerly-awaited personal development — the engagement of **Reed** and **Sue**! After a several issue engagement which withstood these confrontations with the **Frightful Four** and **Doom**, **Reed** and **Sue** tied the knot in 1965's **FANTASTIC FOUR ANNUAL** #3! Herein

Doctor Doom got nearly every super villain involved in his insidious attack against the bride and groom — and nearly every Marvel super hero was a part of the affair! Wotta party! Unfortunately, though, **Stan** and **Jack** couldn't attend — they were turned away as gate-crashers in the very last panels of the story because they didn't have invitations!

Of course, the introduction of **Madame Medusa** in the **Frightful Four** occasioned the appearance of the **Inhumans** in issues #44 and #45. First came **Gorgon**, then **Karnak**, **Triton**, **Black Bolt**, and **Medusa's** enchanting younger sister, **Crystal**. Although **Medusa** had initially awakened romantic interest in the **Torch**, **Johnny** soon became fascinated with **Crystal**. She personified sweetness, devotion, purity, and charming innocence. She immediately won the heart of our hot-headed teenager. I suspect that I was not the only Marvelite in the mid 1960's whose romantic ideals were influenced by visions of **Crystal**!

While the **Human Torch** gained a love, **Sgt. Fury** lost one in 1965. Lovely **Pam Hawley** died tragically in **SGT. FURY AND HIS HOWLING COMMANDOES** #18. **Nick Fury** himself, though, picked up a second series, in his modern-day incarnation! **NICK FURY, AGENT OF SHIELD** premiered in **STRANGE TALES** #135 as the lead feature in the magazine which already starred the great **DR. STRANGE** strip! The former World War Two commando and CIA colonel found himself the leader of the most technologically advanced secret espionage organization in the world — and readers thrilled to the magnificent displays of machinery, weaponry, and intrigue that surpassed anything ever encountered by **James Bond**! That's not even to mention the insidious **Hordes of Hydra**!

Elsewhere in **STRANGE TALES**, **Lee** and **Ditko** continued to take us through alternate dimensions, when **Dr. Strange** began a long and exciting adventure against **Baron Mordo**, who had entered into a pact with the dread **Dormammu**! **Dormammu's** fiery presence permeated virtually every **Strange** story as he energized **Mordo** and used him as a pawn to eradicate the good Doctor. Complicating matters was the all-important quest for . . . **Eternity**! **Eternity's** first appearance established him as being cosmic as a near-religious deity. Everything seemed real, in spite of the far-out settings and visual effects. **Ditko's** depictions of magic seemed to describe actual, possible manipulations and transformations of matter and energy

What else happened in 1965? While he wasn't busy inventing nearly everything in the Marvel Universe, **Jack Kirby** drew for us the first appearance of **Ka-Zar** in **X-MEN** #10. Also drawn by **Jack** was the first catacylsmic meeting of **Thor** with **Zeus** and **Hercules** in **JOURNEY INTO MYSTERY ANNUAL** #1! Marvel fans were on the threshhold of a journey beyond imagination's boundaries, as perhaps the most exciting year of the Marvel Age, 1966, was about to show! ●

Bullpen Bulletins

A TRAGIC MISTAKE . . . !

Well, maybe not really *tragic*, but, anyway — a few months ago I was talking about being down in Florida visiting *Adventure International*, where they make the best darn computer games in the whole wide world, and I mentioned that a programmer named John Anderson made some favorable comments about our now-legendary Assistant Editors Month.

Oops.

It seems that the fellow I spoke to was in reality, *Mr. Mark S. Munley*, who's a Documentation Manager for A.I. as well as a Marvel Comics fan for nearly twenty years! John is a very nice guy, don't get me wrong — but it was Mark with whom I spoke about Assistant Editors Month! Sorry guys! From now on, I promise to keep the names straight.

WHICH BRINGS UP *QUESTPROBE* . . .

Have you seen the first issue of our ***Questprobe*** Limited Series? We're doing this series in conjunction with Adventure International, which, if you don't know, is a division of Scott Adams, Inc. They're doing corresponding computer games to go with our comics — which by the way, are hot stuff all by themselves.

Whether you get along with computers or not, I think you'll like this series — especially since issue #1 marks the return of *John Romita* the elder to mainstream Marvel comics. He's finishing and inking the pencil layouts of Mark Gruenwald. The story featuring the Hulk is by Bill Mantlo, and if this thing isn't a collectors' item, I've never seen one.

THREE TITLES KILLED!

Yes, it's true. Issue #34 of *Ka-Zar*, issue #38 of *Moon Knight* and issue #59 of *The Micronauts* will be the last of those series. Why? Because those three titles were Marvel's three Direct Market-only books, sold exclusively at comics specialty shops. They were made all-direct as an experiment to find out whether or not the Direct Market was strong enough to support titles all by itself. Turned out it *is* — all three titles sold very well — which is why we now publish a whole bunch of stuff like EPIC Comics, deluxe reprint specials, and Graphic Novels exclusively for that market. However, the experiment is *over* — we've found out what we want to know — so we're cancelling *Ka-Zar*, *Moon Knight* and *The Micronauts*. So much for them. They served their purpose. They blazed the trail for the likes of *Dreadstar*, *Coyote* and *Void Indigo*. Yep, no need for them anymore . . . not in their special experimental, Direct-Market only format anyway, which is why . . .

HYPE BOX

TRANSFORMERS (Limited Series) #1 — It's a battle four million years in the making — and fought on the streets where we live! The combatants? Robots from the world Cybertron — who can change form at will to any machine they wish. And, as if you hadn't guessed already, that's why they're called the *Transformers*! It's action and adventure in the Mighty Marvel Tradition by BILL MANTLO, FRANK SPRINGER and KIM DeMULDER.

HIGH ADVENTURE #1 — Four stories of swashbuckling adventure in the most exotic places in the world — and crafted with tender, loving care by the best writers and artists in the business! This book has been nearly a year in the making, and we think it's been well worth the wait! Stories by STEVE ENGLEHART, ANN NOCENTI, MIKE CARLIN and LOUISE SIMONSON. Art by JOHN SEVERIN, TONY SALMONS, GERRY TALAOC and STEVE LEIALOHA.

POWER PACK #1 — They're a new team of super-heroes! They have all-new super powers! They have a mission to save the world! And . . . they're all under age 12? Never let it be said we do things the easy way around here! They're the *Power Pack* — and they debut this month in a special, double-size issue, courtesy of LOUISE SIMONSON and BOB WIACEK (both of *X-Men* fame), and talented newcomer JUNE BRIGMAN!

TA-DAAA!

The Micronauts, Moon Knight and Ka-Zar are being reborn! Restaged! *Relaunched* into the world, each in its own full-fledged all-new comics series, sold at newsstands *and* comics specialty shops in the time-tested traditional Marvel Comics format, priced at 60¢! It's a new beginning for some truly outstanding and deserving characters. When? MICRONAUTS: THE NEW VOYAGES #1 goes on sale June 12th, and THE FIST OF KHONSHU #1 also debuts June 12th. Ka-Zar will come along later. Watch for him.

Those of you who didn't or couldn't follow these guys when they were all-direct, don't worry. When I say it's a new beginning for them, I mean it. You'll be able to pick right up on these guys. Of course, if you *want* to check out what has gone before, your local comics specialty dealer (many of whom advertise in our comics) will cheerfully help you track down back issues!

So there!

THAT'S ALL . . .

Except to warn you that next month I'll be announcing a nifty *freebee*, yes, as in giveaway, courtesy of us guys. What is it? How many? How big?

Stay tuned.

And stay well,

Jim Shooter
Editor in Chief

CHECK LIST

- ☐ THE THING #14
- ☐ DAREDEVIL #208
- ☐ NEW MUTANTS #18
- ☐ DAZZLER #31
- ☐ TRANSFORMERS (Limited Series) #1 — See Hype Box.
- ☐ KA-ZAR #33
- ☐ MARVEL SUPER HEROES SECRET WARS (Limited Series) #4
- ☐ AMAZING SPIDER-MAN #255
- ☐ CAPTAIN AMERICA #296
- ☐ THOR #345
- ☐ INDIANA JONES #20
- ☐ POWER PACK #1 — See Hype Box
- ☐ DOCTOR STRANGE #82
- ☐ U.S. 1 (Limited Series) #11
- ☐ MICRONAUTS #59
- ☐ IRON MAN #195
- ☐ THE THING #13
- ☐ INCREDIBLE HULK #298
- ☐ AVENGERS #246
- ☐ CONAN THE BARBARIAN #161
- ☐ MARVEL TALES #166 — Reprinting "The Menace of the Molten Man" by STAN LEE and STEVE DITKO from Amazing Spider-Man #28
- ☐ X-MEN #184
- ☐ ROM #57
- ☐ POWER MAN/IRON FIST #106
- ☐ TARZAN OF THE APES (Limited Series) #3
- ☐ G.I. JOE #26
- ☐ FANTASTIC FOUR #269
- ☐ MARVEL TEAM-UP #144 — Featuring Spider-Man and Moon Knight
- ☐ DEFENDERS #134
- ☐ PETER PARKER, THE SPECTACULAR SPIDER-MAN #93
- ☐ STAR WARS #86
- ☐ ALPHA FLIGHT #13
- ☐ WHAT IF #46 — "What If Uncle Ben Had Lived?" Starring Spider-Man.

MARVEL MAGAZINES

- ☐ SAVAGE SWORD OF CONAN #102
- ☐ MARVEL AGE #17

EPIC COMICS

- ☐ ALIEN LEGION #2
- ☐ DREADSTAR #11
- ☐ COYOTE #6

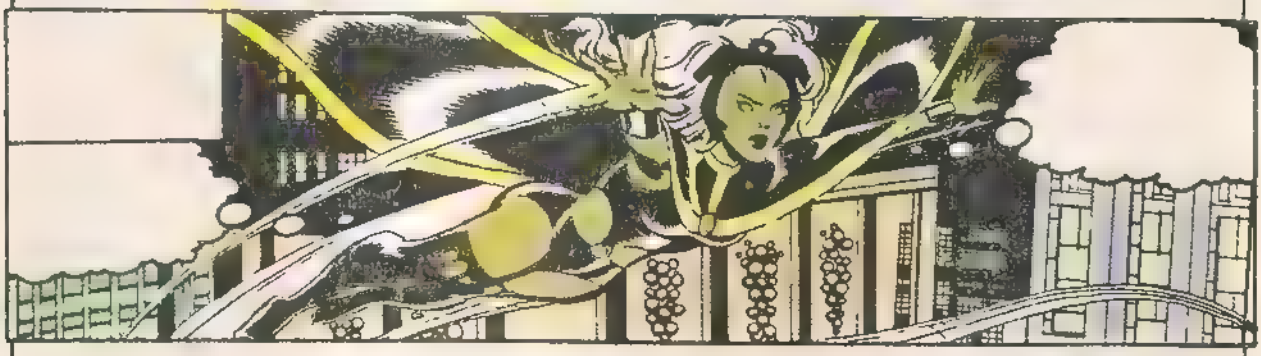
SPECIAL EVENTS

- ☐ HIGH ADVENTURE #1 — See Hype Box
- ☐ IRON MAN TRADE PAPERBACK — Reprinting Iron Man #120-128.

THE NEW TALENT DEPARTMENT

Copyright © 1984 Marvel Comics Group. All rights reserved.

Pencils by **Dave Cockrum**



Inks by **Jerry Acerno**

This month, the New Talent Department looks at the work of **Jerry Acerno**. Inker **Joe Rubinstein** provides a professional critique of **Jerry's** work:

Being a comic book artist has many rewards: the pride in a job well done, travel and contact with fans at conventions and through fan mail, the joy in seeing your work published, and, thanks to Marvel's incentive plan, the potential to make a lot of money. But, if working in comics seems like an *easy* way to earn money, you're mistaken. Sell used cars instead!

Comic book professionals have to love their work because the hours are long, the work is exacting, the deadline is ever-present, and there's always a really talented new guy just in from Ohio!

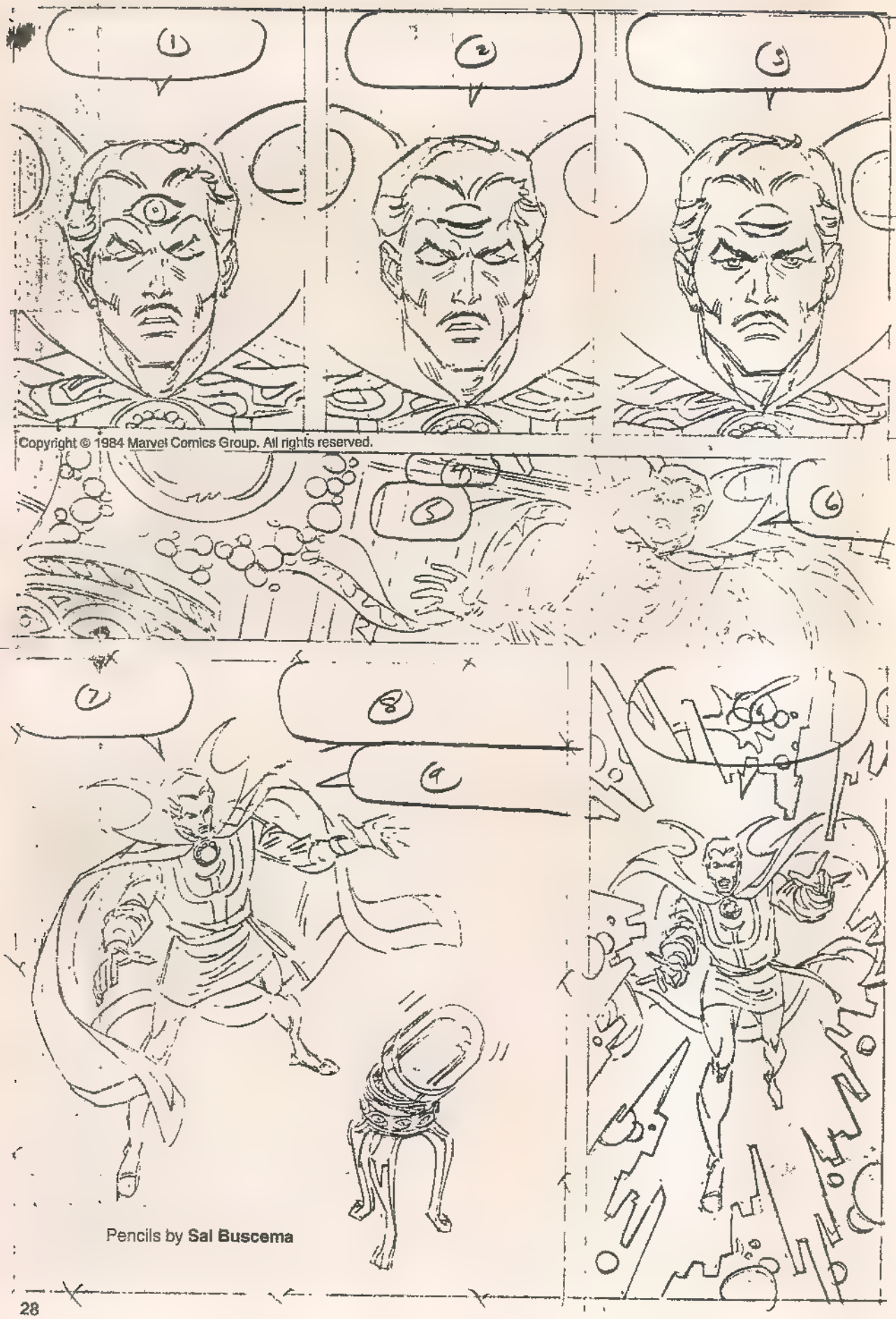
I've seen **Jerry Acerno's** work over the last few years. The fact that **Jerry** is always working hard to improve his inking skills shows me that he really loves comics and wants to do a perfect job. Unfortunately, sometimes that good intention can be part of a problem with **Jerry's** inks.

In my opinion, **Jerry** has all the brush control, pen control, and good sense of placing blacks he needs to make a good graphic page from the **Sal Buscema** layout shown here. The problem lies in **Jerry's** wanting to make every single line perfectly straight and every hair perfectly placed — as a result of all the care **Jerry** is putting into his work, many of his lines are too thin and delicate to reproduce well.

There is nothing wrong with inking delicately, but the inker must work within the limitations of comic book reproduction. The inker makes art not to be displayed in a gallery but rather to be reduced to one third its original size and printed on newsprint.

Jerry has to find that razor's edge between putting down a careful stroke sensitively and putting the same stroke down with boldness and confidence of a professional. The reason why that *sounds* difficult is because it *is* difficult. The desired goal can be seen in the work of comic book masters like **John Buscema** and **Joe Kubert**.

How does the beginner assimilate all this information into his or her own work? Realizing that there's a long way to go is half the battle. Fake it til you make it! In other words, don't become timid and apprehensive. Strike out with your own inking — but, if I can offer a warning, *never* let your own fancy brushwork get in the way of keeping your drawing accurate and true to the pencils.

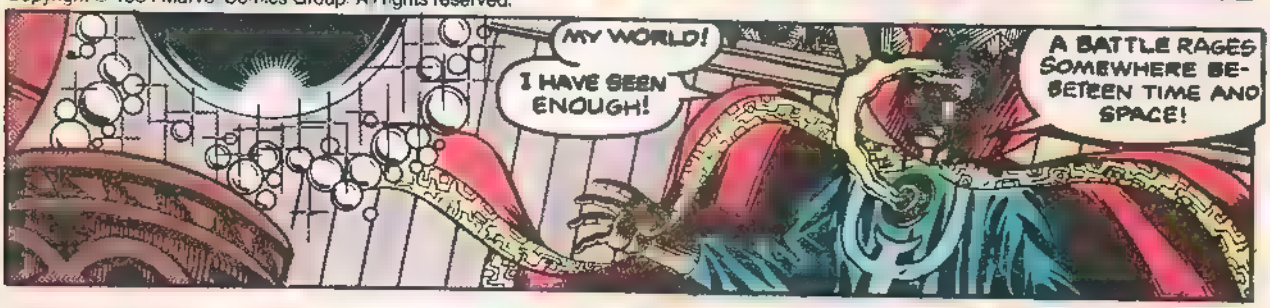


Copyright © 1984 Marvel Comics Group. All rights reserved.

Pencils by **Sal Buscema**

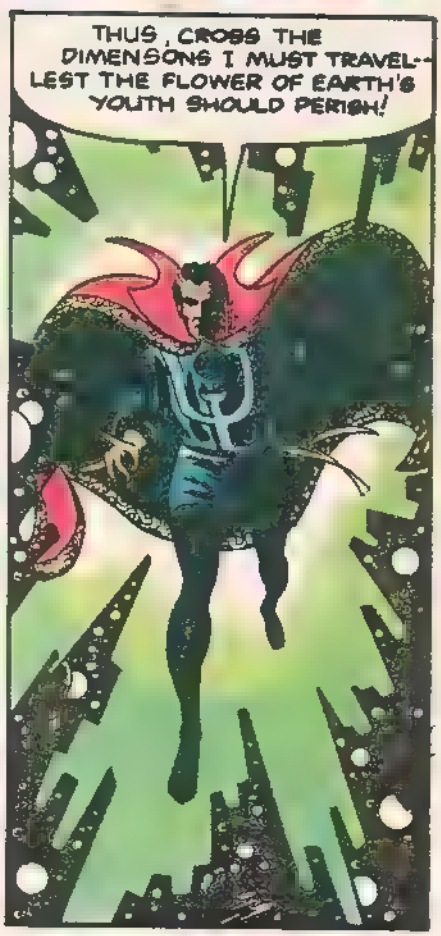
BUT, THOUGH THE PIPER WAS BANISHED, THE PORTAL HIS PIPES OPENED REMAINED OPEN!
THE DWELLER ON THE THRESHOLD DREW NEAR! HAD HE STEPPED THROUGH, EARTH'S CHILDREN MIGHT HAVE BEEN LOST!
TO PREVENT HIS ARRIVAL, ROM LEAPT THROUGH THE PORTAL--SACRIFICING HIMSELF TO SAVE AN ALIEN WORLD!

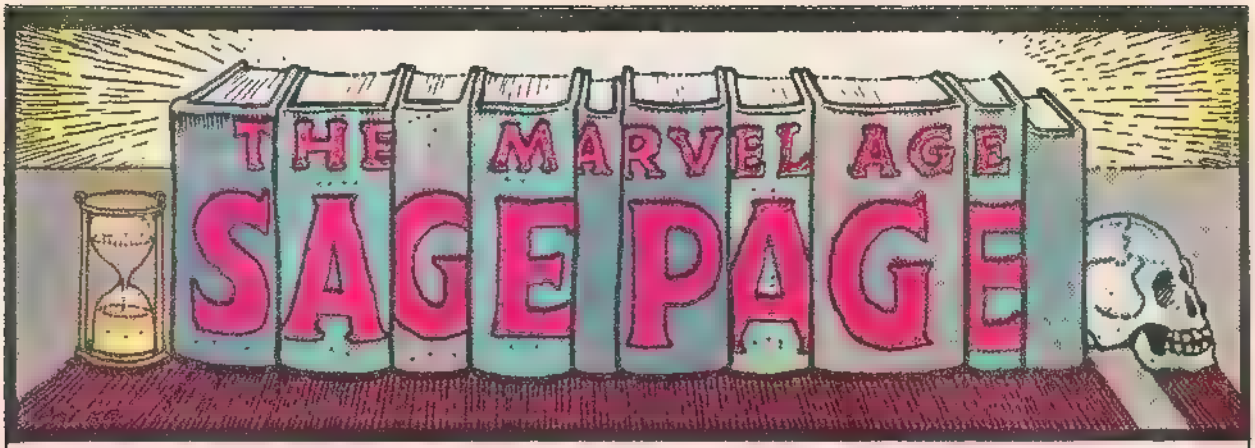
Copyright © 1984 Marvel Comics Group. All rights reserved.



'TIS A BATTLE FOUGHT FOR THE SALVATION OF EARTH--
--WAGED BY ANOTHER WORLD AGAINST AN UNHOLY HARBINGER OF HORROR!
IT IS NOT THE WAY OF DOCTOR STRANGE TO REMAIN NEUTRAL DURING SUCH A CLASH!

Inks by **Jerry Acerno** ●





Send your letters to MARVEL AGE MAGAZINE
c/o Marvel Comics Group, 387 Park Avenue South, New York, N.Y. 10016

Dear Marvel,

I just read **MARVEL AGE MAGAZINE** #14! It was great! Every issue gets better. The Coming Attractions is fantastic! It helps us readers plan ahead which comics to buy so that we don't miss anything important. Marvel's Top Ten is great, too, even though it's a year behind, but I guess it takes that long to tally up the sales figures.

I loved the **John Byrne** interview! **Hembeck's** Page is no joke! **John's** reaction to that question was similar to his reaction to the same question asked again and again by fans at a recent appearance at a comic shop.

MARVEL AGE MAGAZINE is MARVEL-ous, but then again, I couldn't expect anything less from Marvel!

Hugo Torres
374 E. 209 St.
Bronx, NY 10467

Dear **Jim** and **Mark**,

Well, I can't tell you how much I enjoyed the first issue of **MARVEL AGE MAGAZINE** that I had ever read! I must confess I never picked up an issue until now because I thought if it was only for a quarter it couldn't be good. But then I saw the back of issue #14 and was totally awestruck by your ad for issue #12 of **ALPHA FLIGHT**. Then I read the interview with **John Byrne** and totally went to pieces because he is my favorite artist. Tell **John** he isn't fooling anybody because I know that **Doctor Doom** is *still alive*. Keep up the great work!

Lee Hark
510 Cooper Drive
Rome, Georgia

Response to our interview with *John Byrne* was overwhelmingly enthusiastic! In fact, we even got a letter or two from *John's* home town of Edmonton, Canada! So we made the *MARVEL AGE* interview a regular feature of this little magazine. One thing, though, folks — when you write in asking us to interview your favorite Marvel celebrity, let us know what you want us to *ask* 'em! There are only so many questions we can think up by ourselves!

Dear **Jim** and **Mark**,

"Hoooo boy!" is right! Just who does this **Jose Gomez Rivera** think he's talking about? I read his letter in **MARVEL AGE MAGAZINE** #14. I think that if you really got down to the nitty gritty **Thor** would *bury* **Herc** six feet under! I'm not trying to discredit **Bob Layton's** work — I have the **HERCULES Limited Series** and I cherish them. But after eight years of true believing and studying the vast reaches of the Marvel Universe only common sense tells me that **Thor** would kick **Herc's** tail! All true fans of **Thor** could vouch for that! You know, this is great — being able to write about your thoughts in the greatest comic book forum on Earth! Keep up the good stuff!

Eric Carlson
(no address given)

We *knew* it! Publish a letter that claims *Hercules* could beat *Thor*, and you're *bound* to incur the wrath of legions of vociferous Thunder God supporters! (And you'd think *Thor* could speak up for himself!) The only suspicious part is that *Eric* didn't include his address with his letter! Hmmmm! Think you can hide out from the Prince of Power forever, *Carlson*?

Dear **MARVEL AGE MAGAZINE**,

The writers of **THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE** #15 need to "bone up" on basic human anatomy. First, **Wolverine's** skeleton. The tarsals are cuboidal ankle bones not wrist bones and the carpals are cuboidal wrist bones not ankle bones as was depicted. If the inset is to be believed then **Wolvie's** claws would have to pop out of his ankles. There is also the same problem with **Deathlok's** bionic systems. His tarsal joint simulator should be in his ankle region and his carpal joint simulator should be in his wrist region. In mentioning **Machine Man's** robotic systems you again called his wrist systems "tarsal," but this time you correctly labeled his ankle tarsal, too. Now hopefully you've straightened out your tarsals and carpals. Otherwise, the series

was great.

M. Rumpf
Highland, CA

We really *do* have the most knowledgeable readers in the world! Thanks, *Mr. Rumpf* — and thank-you also to *Scott Johnson* of Indianapolis, who cited *Taber's Cyclopedic Medical Dictionary* in correcting our error! No-prizes to you both!

***Special section*: Guess what! The reactions to Assistant Editors' Month are *still* coming in! Guess what else! As many people *still* seemed to love it as hate it! We wanted to print the final verdict in this letter column, and put the whole thing to rest, but, well . . . read for yourselves . . .**

In **MARVEL AGE MAGAZINE** #14, a reader suggested that Assistant Editors' Month occur annually. I am warning you now that I have a friend with very sharp adamantium claws that I will send to filet each one of you if this happens. It was dumb and childish!

Robert Spaans
15 Pavillion St.
Unionville, Ontario
CANADA L3R 1N8

I really like everything **Fred Hembeck** does, and especially enjoyed **PETER PARKER** #86. I'd love to see another Assistant Editors' Month. Keep turning out those great comics.

Thomas Colantuoni
73 Idolstone La.
Aberdeen, NJ 07747

In response to **Jim Shooter's** request for opinions, I must tell you that I enjoyed all the comics I purchased during that infamous month. Your January issues were more fun than anything you've published in a very long time!

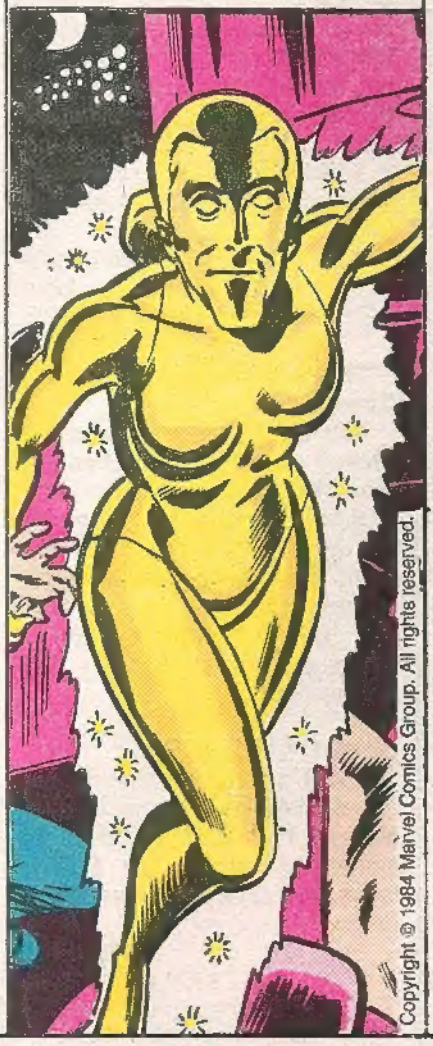
Joey Beretta
12710 SE 189th St.
Renton, WA 98055

When you announced the birth of Assistant Editors' Month, I was extremely skeptical but withheld making any judgement . . . Well, the judgement is in. Comics this month ranged from the innocuous to the ridiculous to the downright insulting . . . Marvel has an obligation to its readers to behave in a responsible manner and provide comic books of quality entertainment. This month's books were for the most part unforgivable!

Lon Levy
154 Avenue P
Brooklyn, NY 11204

Like who are these people who are sending you letters? Most of them are decent, but *some* people are being rude! Your idea for Assistant Editors' Month *was* cute, and *not* dumb, and it gave the editors a vacation while relieving the inferiority complexes those assistants of yours had to be getting. So keep up the good work — and as for you people without manners, grow up!

Suzy Golub
6420 LeJeune Rd.
Coral Gables, FL 33146



Copyright © 1984 Marvel Comics Group. All rights reserved.

Thank you one and all for writing and giving us your opinions both positive and negative! Now, *enough* already! On to more vital and important things!

Dear **Jim**, **Mark**, and **Straight Shooter**,

There were a few controversial points brought up in your ever-lovin' eyebrow raising letters page this time around. First, one reader suggested that there be no more fantasy stories such as **Elric** and **Killraven** in future Marvel Graphic Novels. He even said that these stories were total bores! In rebuttal, I say that anyone who considers the beautiful graphics of **P. Craig Russell** boring should seek mental help! Don't get me wrong. I'm not saying that every Graphic Novel has been perfect by any means, but each book in this series so far has offered readers a much wider variety of story topics and high artistic quality than any other comics publisher offers today. I am one reader who firmly believes that it doesn't take a super hero to make or break a comic story. Fortunately, you guys also seem to think the way I do.

Another interesting point brought up by readers this issue was the problem of what to do with characters whose comics have been cancelled, and the resulting loose ends in the Marvel Universe. Perhaps you could launch a new book which would feature new talent, including people who haven't had the opportunity to work on your regular titles, writing and drawing stories to tie up old plot threads.

Of the other features in **MARVEL AGE** #14, the dedication to **Ritchie Bakner** was very moving and memorable. It is very sad that this young man passed away and that we'll never see the full potential of his talent realized. My sympathies to his friends and family. More upbeat, the interview with **John Byrne** was interesting if trite. The article on the **Marvel Age: 1962** was wonderful! As a comics historian I found this information invaluable. All in all, the quality of the magazines improves

with every issue and a ten cent price raise doesn't bother me at all.

In closing, **Dave Cockrum's FUTURIANS Graphic Novel** was brilliant. The art may easily be **Dave's** best to date. The original plot and the nice character development rocketed this story along. **Dave** presented us with a time paradox idea that was truly unique. But too many questions remained unanswered. Who is **Avatar** really and what is his relationship to **Sunswift**? What is **Sunswift's** true origin? How are the citizens of **Terminus** faring as their sun rapidly decays? There are too many unanswered questions for the **FUTURIANS** to be a one-shot appearance. Please bring them back as a Graphic Novel, high-quality series, or even a Limited Series. Peace from the desert!

Bill D. Middleton
1010 Connelly
Clovis, NM 88101

Dear **MARVEL AGE MAGAZINE**,

I find **MARVEL AGE MAGAZINE** very informative and interesting. I have one question to ask. Do you guys ever get letters from this part of the world — the West Indies?

Eric Leung Chung
c/o Hong Kong Cafe
Southern Main Road
Couva
Trinidad & Tobago

We do now!

Dear **Jim** and Company,

In the early to mid sixties, when I was pulling in fifty cents a day stocking the soda machines in a small burger shop in my hometown, I became a casual reader of Marvel Comics. Once in a while I'd pick up an **F.F.** or an **AVENGERS** or **SPIDER-MAN** just to read something. In '68 I latched on to **Neal Adams's X-MEN** and was hooked. I began to collect every super hero mag you published. Why? Because I got more enjoyment out of those monthlies than just about anything else in life. My collection peaked at just under 2000 in the early seventies, at which time I lost interest in comics, for many reasons. I didn't give comics so much as a glance for years. Then, in 1978, I enlisted in the United States Navy, and, one day while shopping at the local exchange, I picked up a comic book just to see how things had changed. It was a Marvel. The magic was there. I couldn't put it down. I was hooked once again. I guess I'll never know what I missed during that five to six year span.

Since then, I've built up my collection once again. I must say I've enjoyed the new Marvels even more than the old. Whether I've matured enough to accept them as an art form, or whether the art form itself has matured doesn't matter. What matters is the pure enjoyment they bring. This is a point I feel many of today's collectors are missing. Many of them have in fact become investors rather than fans. While each of us buys a certain number of books out of speculation, the sense of fun should remain paramount. If not, then we've lost sight of comic books' original goal — entertainment.

Thanks again for your continuing inspiration and for lending an ear to an old fan.

Stephen Looney
1401E Garden Court
Chesapeake, VA 23322

That's what we're here for, Steve!

You know, your letter really picked our spirits up! In an age when its so easy to get cynical and lose sight of what comics are all about, getting a letter from a fan who unashamedly places emphasis on the pure *fun* they bring makes us all feel a little less serious and a lot happier!

Dear **MARVEL AGEr**s,

Could someone please see about changing the new **Spider-Man** symbol in the U.P.C. boxes to something else? Poor **Spidey** looks like a cigar just blew up in his face.

Allan Roth
617 Laurelann Dr.
Kettering, OH 45429

Ever since we saw your letter, we haven't been able to look at that blamed symbol without cracking up! Thanks a heap, Allan!

Dear People,

It is so unfortunate here in Nigeria that with the ban placed on the importation of foreign items, your comics have become very difficult to obtain. I represent a group of Marvel Comics fans, one of many such fan clubs all over Nigeria. We are making it our responsibility to see that your comics never stop coming in to our country. We are all over twenty-one years old and have good jobs. We would like to hear a word from you in response to our inquiries.

Marvel Comics Fan Club
c/o G. Allen
P.O. Box 119 Lagos
Lagos, Nigeria

G., we've passed a copy of your letter (which we've had to edit a bit here, because of space considerations) along to the proper people to see what we can do to make sure Marvel Comics remain available in Nigeria. Meanwhile, be assured that many fans read our letters page world-wide, so don't be surprised if you find yourself receiving their correspondence! Great hearing from you — keep the faith!

Dear **Jim** and **Mark**,

Your corner inserts on the covers of **MARVEL AGE MAGAZINE** have inspired this suggestion. Have **Fred Hembeck** do his own book, starring none other than the mighty **Forbush-Man**! Just a thought.

(Name withheld)

We'll find a home for the way-out wonder if it's the last thing we do!

So, until next month, remember to brush your teeth — and keep buying Marvel Comics! After all, we're nothing without you! ●

Epic Illustrated is a trademark of the MARVEL COMICS GROUP

Copyright © 1984 Marvel Comics Group, a division of Cadence Industries Corporation. All rights reserved.

10 REASONS TO PICK UP

MARVEL AGE™

EVERY MONTH

THE NEW TALENT DEPARTMENT

MARVEL COMING ATTRACTIONS

THE FRED HEMBECK PAGE

EXCLUSIVE INTERVIEWS

MARVEL AGE THROUGH THE YEARS

NEWSWATCH

BEHIND THE LINES

PLUS LOTS OF GREAT ARTWORK

32 GREAT PAGES PRINTED ON MANDO PAPER, FOR ONLY 35¢

ON SALE NOW AT SELECTED OUTLETS OR BY SUBSCRIPTION — $4.00 FOR 1 YEAR.

FRED HEMBECK © 1984 BY FRED HEMBECK. ALL RIGHTS RESERVED